EQUAL OPPORTUNITY: FEMALE EXPERIENCES IN MUSIC ENTREPRENEURSHIP EDUCATION

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ABSTRACT

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Institutions of higher education in the field of music are developing music entrepreneurship courses, certificate programs, and majors in greater numbers than ever before. Researchers have begun to assess the types of skills relevant to this field and educators are creating curricula to reflect this consensus. Few researchers have yet undertaken an investigation of how this education is experienced by students themselves. This study uses interviews from a number of administrators and students, as well as observations of courses and an assessment of the numbers of men and women within the field of music entrepreneurship, to examine the experience of women students in particular. Data were collected from participants from three institutions of higher music education in the United States over the course of 1.5 years. The data are interpreted to reflect emergent themes, which demonstrate the extent to which women experience bias and empowerment in the field of music and music entrepreneurship.

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K.M.S.

TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

I: INTRODUCTION

> Gender is something we perform rather than something that we have or something we are. In other words, gender is entirely constructed, and we "do" gender through the playing out of any number of "scripts" which we have both consciously and unconsciously internalized. (Ross, 2013, p. 97)

Narrative

At a weekly lunch seminar hosted by my department, career development for a music conservatory, two guest presenters set about advising the collected students on one of the essential skills for performing artists—speaking from the stage. The two male presenters could claim successful performance careers in addition to their academic positions at this well-known conservatory. They began the presentation with a video montage of successful musicians from a range of genres— jazz, pop, or classical— presenting from the stage in contexts ranging from small intimate performances to large festivals. The examples these two male professors had selected for the video were all decent orations about music, performance, and the performers themselves, and all the artists represented were men.

The seminar was open to the whole school and attended by a few dozen students who chose to devote their free hour to a pizza lunch and career skill building. Those in attendance were a mix of students, men and women, a range of races, and different grade levels. All were exposed to a presentation that neglected to include examples of any artists other than White men. This example of lack of inclusion led me to wonder if the

educators at music schools, charged with developing the skills students will take into the professional world, perpetuate the exclusivity of White male privilege in the music world. I wondered also how this lack of representation affected how students envision their own career futures.

The professional field of music, as is true of many fields, has traditionally been comprised of a gender-segregated work force. Certain positions within the music economy continue to be dominated by men and examples from a range of areas of music performance and leadership bear this out. The vast majority of conductors, certainly of the world's most prestigious orchestras, are men. The vast majority of working and awarded composers are men. Most of the members of named, managed string quartets are men. The Metropolitan Opera, San Francisco Opera, Houston Grand Opera, and Lyric Opera of Chicago, to name just a few of the nation's great opera companies, all have men heading their organizations.

I have collected additional date to show distinct imbalances in representation in the career field of music education, and a review of 30 conservatories and schools of music in the United States revealed that only one had a woman president of the university or conservatory, whereas only three had women deans. Despite the heavily weighted representation of men at top levels of performance, direction, and administration, enrollment numbers in arts programs reflect that slightly more than half the undergraduate student population are women, according to the National Center for Education Statistics (2016). Female students are charged the same in tuition as their male counterparts, yet the top jobs postgraduation are still frequently reserved for male musicians, directors, and administrators. Women typically go on to occupy less well-

compensated roles as performers, teachers, or in mid-level administration in departments such as education or development (Leuze & Strauß, 2016).

As a part of my own career as a music educator, I had the privilege of working as an administrator of career development at a top music conservatory. I witnessed first-hand the efforts of students to transition from the world of school to the professional arena. These students were graduating with all the privilege afforded by having studied at a prestigious institution with international name recognition. Their professional prospects should have been uniformly good among their select student body. Yet, there is a growing acknowledgement among music schools that the old economic models of employment for musicians are no longer sufficient to support the many graduates of music programs, even the most prestigious. In the last few years, many schools have acted to develop career-specific education to provide the business and communication skills necessary for music graduates to adapt to a fluid job market.

It was during my time at this renowned conservatory that I also witnessed the efforts of an institution to begin to develop such curricula to educate students in the broad field of music entrepreneurship. The term entrepreneurship was used at this institution, as it is at many music schools, to cover every career activity from resume writing to website development (Devlin, 2015). An emphasis was also placed on helping students create ensembles or artistic endeavors, such as music festivals and other non-profits, which would be self-sustaining and generate income for the musicians who created them. What struck me during my participation in these activities was the imbalance I personally observed in the lack of participation of female-identifying students in entrepreneurship seminars, both in number and in active participation in discussion.

An imbalance also existed in the number of female to male applicants for the various entrepreneurship-specific grant programs offered by the Career Development Department each year, though women were competing in more equal numbers for individual career-supporting grants — to pay for lessons and auditions, as opposed to start-up costs to create a summer festival, for example. For some reason, women students seemed to be attending, participating, and competing in fewer numbers for the entrepreneurship resources on offer at this institution than were the male-identifying students at the time I made my observations.

My experience as a career development officer and music educator has led me to question the equity of entrepreneurship education, while also questioning the efficacy of this education for all students, male-identifying and female-identifying. Gender roles in the fields of music, music education, and commercial entrepreneurship all share something in common—namely, that women are seen far less often in leadership roles than men, which begs the question of whether there is truly a cost to the arts and to artists when such imbalance exists (Brooks et al., 2014; Phelps, 2010; Thébaud, 2010). Perhaps men are better suited to guiding institutions and creating organizations, and women may be content in this paradigm. The question of what impact gender segregation has, in particular, on female-identifying musicians is further explored in this research.

Entrepreneurship

To better understand the potential for gender-specific bias in the field of entrepreneurship, it is important to understand the origins and definitions that apply to entrepreneurship in general and its current popularity in the education of music

performance majors. In the early 20th century, progressive social policies in the United States worked to counterbalance the capitalist excesses of the Gilded Age of monopolistic robber barons, excesses that resulted in the financial collapse of the Great Depression (Cassel & Nelson, 2013). This social progressivism resulted in systems of higher education and art production, such as the establishment of the Public Works Project of 1933, California's "Master Plan" for higher education in the 1960s, and the establishment of the National Endowment for the Arts in 1965, which were collectively assigned an important place within the public good. As neoliberal capitalist policies have come to dominate the American, as well as the global, economic landscape, however, the sentiment that art and education are of the public good and worthy of public financial support has deteriorated (Cassel & Nelson, 2013; Moore 2016). This has resulted in slashed budgets for the arts and increased tuition, even for state-supported schools of higher education.

In response to this emerging economic reality, performing arts schools have begun to take up the rallying cry of "entrepreneurship" for artists. As Cassel and Nelson (2013) described the phenomenon, "the penultimate resource in a neoliberal social order is the symbolic capital of the entrepreneurial and individual self, exercised in an environment of free market capitalism" (p. 250). The authors cautioned that, despite the myth of the independent entrepreneur self-creating wealth on ingenuity and hard work alone, inequality is deeply embedded in the system. They wrote,

> In point of fact, these ideological and mythological tenets and images work to obscure these dispositive structures, many of which revolve around the operative dynamics of social capital networks and the ability of persons across a class structure to create and or access such networks. (Cassel & Nelson, 2013, p. 245)

Whether all persons, specifically women, possess the ability, not intrinsically but structurally, to "create and access social capital networks" is a significant question with regard to the soundness of entrepreneurship as a model for music education. If this education is predicated on the idea that all students have equal access to economic opportunity, it ignores the very real cultural assumptions about the characteristics and abilities of men and women and their worthiness to access such opportunity.

Education toward the development of entrepreneurship skills has frequently developed alongside or even out of career development practice in institutions of higher education (Klofsten, 2000). One theoretical framework to which the field of career studies has been linked is Bourdieu's theory of practice, which describes capital domains beyond merely economic to include social, cultural, and symbolic capital, among other forms. This framework thus describes,

> A bridge between an individual's connection with the material and social world. The connection is the key to understanding practice — by appreciating that an individual's understanding is established and developed as a consequence of acts of perception, although there are defining principles which are both pre-constructed and evolving. (Gander, 2019, p. 108)

Bourdieu's theory provides a theoretical understanding of the context in which individuals engage in social behaviors referring to habitus, or character, and the field, or the cultural context in which an individual engages in practice. It is the recognition of the influence of the condition of the field of practice on the individual that enables researchers to consider inequity and power dynamics as fundamental to all human practice, including career development and entrepreneurship. The result of the interaction of individuals with each other within the field is the competition for the accumulation of capital. Bourdieu conceived of varied forms of capital, but one may be essential to the

question of power—symbolic capital. Gardner (2019) wrote of this form of capital that it is "a set of values, tastes and lifestyle of some social groups that, for whatever reason, have been deemed superior than others and that confer social advantage" (p. 112). This form of capital intersects with the field of entrepreneurship, in terms of how entrepreneurs are perceived and eventually rewarded with economic capital.

Educators in the process of developing and disseminating entrepreneurship education should carefully consider the theoretical models on which they are basing their curricula. Some critics within music are beginning to argue that entrepreneurship is a poor model on which to base music career education in general because it does not match the actual functions engaged in by musicians, such as creating cooperative ensembles and relying on patronage rather than capital investment with an expected financial return (Moore, 2016). Coupled with the gendered nature of entrepreneurship as it currently exists, developing education based on the entrepreneurship model and using the terminology and techniques from that model, presents the real potential for the introduction of gender-based bias (Ahl, 2002; Thébaud, 2010).

Gender

Any study with gender as a criterion for selecting study participants should define how gender will be evaluated for the purposes of that study. Current literature points to an understanding of gender as a performative social action, rather than an intrinsic manifestation of possessing specific sex organs (Lorber, 1994; Ross, 2013). Lorber (1994) described the process of cultural gender construction thusly:

> Gender construction starts with assignment to a sex category on the basis of what the genitalia look like at birth. Then babies are dressed or

> adorned in a way that displays the category because parents don't want to be constantly asked whether their baby is a girl or a boy. A sex category becomes a gender status through naming, dress, and the use of other gender markers. Once a child's gender is evident, others treat those in one gender differently from those in the other, and the children respond to the different treatment by feeling different and behaving differently. (p. 1)

For this inquiry, I take "female-identifying," "female," "woman," and "women" to reflect the construction of a person's gender manifestation and the cultural assumptions made about traits inherent to people possessing apparently female bodies. Adopting a relatively binary view of gender for the sake of this study is, in part, motivated by a need to limit the scope of this dissertation, as well as an acknowledgement of the deeply traditionalized gender roles still existing in the world of Western art musical performance. One need only look at the mandate for typically gendered concert attire for men and women or the imagery of hypermasculine and hyperfeminine Western art music concert artists on professional management rosters online to understand the binary roles still largely imposed in the Western art music profession.

As a researcher, I am concerned with the experiences faced by women in the professional world once they graduate from colleges from which they should expect to receive equal education as their male counterparts. I recognize the potential for numerous points of intersectionality that likely exist and, no doubt, factor into the experiences of women of color, transwomen, nonbinary people, differently-abled women, women from other nations, and women on the spectrum of learning differences, to name just a few areas (Stryker et al., 2008). It is my hope that future inquiries will go on to examine the diverse experiences of these women in the world of Western art music education and professional activities.

Gender Bias

At work in gender bias specifically is an assumption that male-identifying and female-identifying members of a society are inherently different, and traits often become associated with a specific gender as a result. It does not seem to matter that "within sex variation is much larger than the between sex variation" (Ahl, 2002, p. 18), in terms of widely held assumptions regarding "gendered" personality traits, such as assertiveness or nurturing. This implies that distinguishing on the basis of sex and assuming that has something to say about fixed gender traits is an incorrect place from which to base a study. Rather, this study assumes that gender is constructed and assigned based on sex. Where previous studies have used sex as a criterion, current studies typically refer to gender for this reason. A general perception persists that gendered traits apply universally to the assigned gender, which is why gender-role stereotyping presents such a continual barrier to access to equality for the individual. For example, the question of what characteristics are considered essential in entrepreneurship in a commercial context are stereotypically masculine (Thébaud, 2015). Women who possess such traits and seek to capitalize on them often experience a reversal of approval for going against type.

Beyond just a question of external bias inhibiting personal achievement, there is also evidence of internalization of bias - that what women see may be what they expect to achieve. As Wallen et al. (2017) suggested in their study of women in MBA programs, "In a majority male-identifying environment, the routines and artifacts of the culture tend to reflect male-identifying culture, and these social cues make women feel that they do not belong" (p. 1151). Music entrepreneurship programs, new as they are, may be nowhere near as masculinized as MBA programs traditionally have been, but music

educators may be borrowing economic and social concepts from entrepreneurship, which itself tends to be a masculinized field of economic pursuit (Thébaud, 2015). Further, men still dominate the music leadership landscape in general, so there is a question of whether music entrepreneurship education is leveling the playing field or reinforcing the stereotypes and biases already embedded in the music profession.

For the sake of a useful study into whether bias exists and how it impacts women in music, bias, like gender, must be examined and defined. Bias in the context of this study is characterized as the establishment of a hierarchy of traits, those assumed to be desirable for success in music entrepreneurship and those considered to be a hindrance, which also carry with them a stereotyped association with male-identifying or female-identifying gender. This bias may manifest as differences in opportunities offered to female-identifying music entrepreneurs or as self-limitation or self-censorship to conform to gendered norms. To examine evidence of bias, I included in this study some quantitative measures of representation of women in classrooms, administrations and the wider work force. Further, I collected the qualitative research in support of this study to understand the impact of bias on the individuals who experience it.

According to Wallen et al., "Social psychology has identified two qualitatively different ways that people may respond to their group being associated with lower performance: public conformity, behavior outwardly consistent with the association, or private internalization, behavior resulting from inner acceptance of the association." (2017, p. 1151) Wallen et al.'s (2017) study from the field of business education suggested that, whereas women do not always self-limit in terms of private effort, they

may self-limit in terms of public participation and assertiveness—an example of conformity over internalization.

As educators advise students to prepare "elevator pitches" for their artistic ideas, market themselves as artists, and solicit support from donors, for example, the self-limitation of conformity in the public arena has the potential to fundamentally limit the entrepreneurial efforts of women. Bias may exist within entrepreneurship education itself in the representation of women in the classroom and materials prepared for courses, and bias may occur postgraduation, as women attempt to apply the entrepreneurial skills in a field that is not currently level to begin with. There may also be evidence of behavior influenced by gender bias, engaged in by women toward women, within the same organization. How women relate with each other, especially with regard to competition for limited leadership roles, reveals bias in another guise.

However, although several studies support the idea that entrepreneurship is a field that likely suffers from gender bias, it is thought that entrepreneurship may yield greater opportunities for women. As Thébaud (2015) wrote, it may benefit women entrepreneurs that

> Entrepreneurs have greater autonomy over their work environment and are not embedded in a preexisting set of organizational roles, each of which may be attached to gender stereotypes about performance and behavior [however] entrepreneurial success is uniquely contingent upon evaluative social interactions: an entrepreneur's motivation and the organization's survival ultimately depend on his or her ability to gather support from others. (p. 62)

The question arises of whether the traits deemed essential for success as a commercial entrepreneur, which trend toward masculine stereotyping, are the same traits necessary for success as a musician, and if so, whether the masculine stereotype precludes the

participation of female-identifying students. It may be that music entrepreneurship requires a set of traits different from those in the commercial entrepreneurship sector, in which case, a music-specific curriculum should avoid aligning itself too closely with a flawed and gender-biased economic model.

Koch and Irby (2002) articulated he ideal for equity in education, in particular; they wrote that equity is achieved when "both females and males acquire the most valued characteristics and skills (even if they have been generally attributed to only one gender) so that fewer jobs, roles, activities, expectations, and achievements are differentiated by gender" (p. 188). Therefore, it was important to sample students as well educators and administrators to determine what characteristics the entrepreneurship education they encountered promoted and valued. As a researcher, my aim was not to presume bias or resultant harm. According to Thébaud (2015), for example, women in entrepreneurship roles report higher levels of intrinsic motivation and hard work, because they are less often able to rely on the social advantages than men can in entrepreneurship. This phenomenon may yield positive outcomes for women entrepreneurs despite an external presence of gender bias. I developed the research design to privilege the voices of the participants especially as a check on my search for bias where none might have existed.

Income Inequality

One barrier to equity that women face in the workplace is additional labor that women often perform for no pay. It is well documented that women have yet to reach financial parity with men, and this condition is commonly termed the "wage gap." A woman, on average, earns $0.79 for every dollar earned by a man in the United States,

and this metric does not include differences of race or take in to account other forms of compensation, such as bonuses (Ziv, 2019). The gender wage gap is one quantitative reference that enables us to conceptualize that gender inequality in labor exists. A report from the World Economic Forum suggested there have been modest improvements in the wage gap over all, 3% over 10 years. Yet, as authors Verniers and Vala (2018) pointed out,

> Extrapolating this trajectory, the report underlines that it will take the world another 118 years-or until 2133 - to close the economic gap entirely. Gender inequalities are especially blatant in the workplace. For instance, on average women are more likely to work part-time, be employed in low-paid jobs and not take on management positions. (p. 1)

There are many areas in which women may do even more uncompensated labor that is not factored into the averages presented above. Child rearing and housework are cited as examples of labor that women typically engage in for which there is no direct economic benefit. In addition to these tangible activities and financial measures, there is evidence that women engage in additional emotional labor in the workplace. Research in the area of nursing provides insight into the degree to which the performance of emotional labor not only disadvantages women, but advantages men, in terms of job satisfaction and job retention. Cottingham et al. (2014) conducted a study surveying 677 female nurses and 63 male nurses, and based on the responses of the participants, concluded,

> Male nurses in our sample not only perceived themselves as less accountable to emotion rules than their female colleagues and they managed emotions less, but they also earned an additional bonus—improved overall job satisfaction for the deep acting emotional labor they did perform. (p. 388)

Nursing is a highly service-related field, so whether musicians experience this phenomenon to the same degree in their performance of career activities would

require a similar study. However, the roles filled by women in music administration and music education also tend to be service-related. Thus, the study describes a possible factor in how women engage with their careers, which introduce additional work for no pay and less satisfaction than what their male-identifying counterparts experience.

Problem Statement

Many conservatories and schools of music are offering music entrepreneurship education in greater numbers, as a response to challenging economic realities facing Western art music students (de Reizabal & Benito Gómez, 2020; Devlin, 2015; Kim, 2018). However, gender bias appears to be part of a Western art music career, as well as commercial entrepreneurship landscapes. Unfortunately, little is known about the impact of the inherent biases on women. As of 2017, there is still a gender imbalance in the number of degrees awarded to women vs. men, with 55.9% of degrees going to men among the top five degree granting institutions in music (Data USA, 2020).

Purpose

This research aimed to investigate how female-identifying students experience entrepreneurship education and how those experiences impacted their future career aspirations and possible career outcomes. By focusing my research on the experiences of female-identifying students, I intended to provide specific examples of the ways in which this education is either failing or succeeding. Questions of access to opportunity in the entrepreneurship paradigm, as it is applied in music education and careers beyond, is well

worth pursuing; parity in education is a federal mandate, as well as an ethical obligation to student consumers, who are charged equally for their higher education. Further, applying a flawed and biased commercial capitalist model to artistic value creation may be equally ineffective for all students, which makes the establishment of sound theoretical models on which to base economic education of musicians paramount.

This is a field of inquiry only just emerging among economic researchers in the broader context (Meyers & Nelson, 2013), so describing the current landscape of music entrepreneurship education and analyzing the efficacy of this education in enabling all music graduates to generate opportunity for value creation are areas that merit further study. Putting the onus on individual performers to generate careers through entrepreneurship activities while requiring greater financial investment in education demands thoughtful development of these curricula, so that no students are left without equal access to opportunity, assuming such opportunity exists.

Research Questions/Aims:

The questions generated by the problem statement were intended to allow me, as a researcher, to further develop the language of the study, according to what the women who participated in the study had to say themselves.

1. How are music educators developing entrepreneurship education in selective conservatories and schools of music?
    1.1 What materials and concepts are these educators considering to be most important for success in music entrepreneurship?
    1.2 Do these materials and concepts trend toward gender bias?

2. Is representation of female musicians and music entrepreneurs a consideration in developing curriculum?
    2.1 Does this have an impact on the experiences of female-identifying students?
    2.2 To what extent are female-identifying Western art musicians participating in entrepreneurial activities?
3. How do female-identifying music students experience music entrepreneurship education within major programs?
4. To what extent has the emergence of entrepreneurship education contributed to greater numbers of women students feeling prepared for careers and demonstrating entrepreneurial skills once they reach the professional setting?
    4.1 How do these students conceptualize success as a result?

In this study, I examined whether the material taught in music entrepreneurship courses can be characterized as possessing stereotypes for activities or desirable traits that can be categorized as stereotypically masculine or feminine. I looked into whether bias was internalized by female-identifying music students, thereby limiting their own participation for feelings of inadequacy or lack of fit.

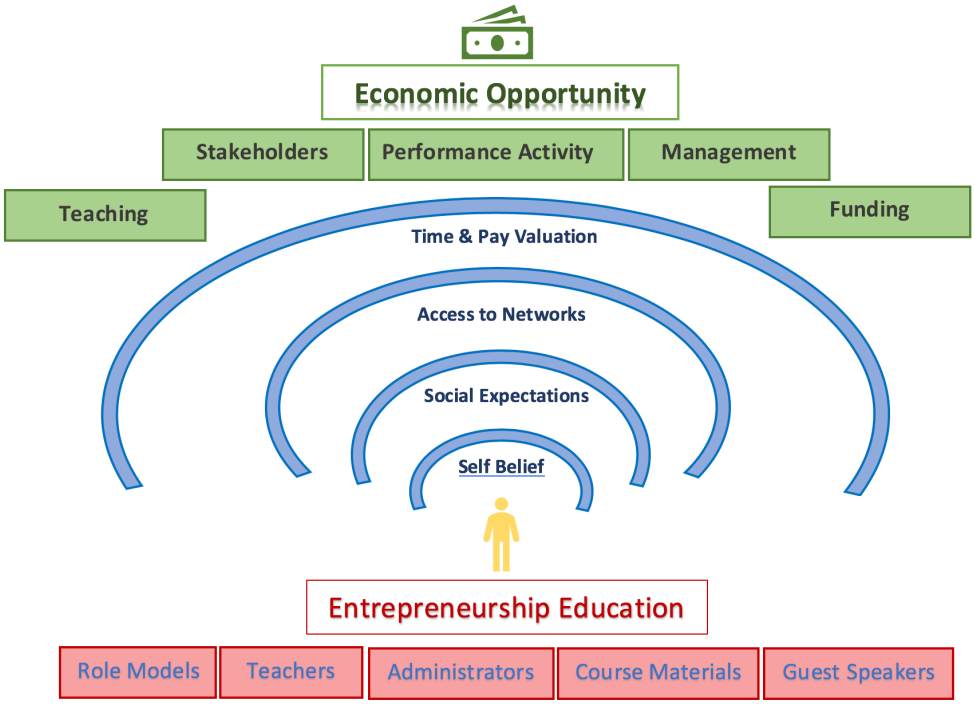
Conceptual Framework

Economic researchers have described entrepreneurship as being dependent upon opportunity, and this conception leaves room for concern about the fairness and efficacy of this education for female-identifying students. According to researchers, entrepreneurship at large is determined by the question of opportunity, either the

discovery or creation thereof by the entrepreneur, embedded in a social context (Fayolle, 2007; Shane & Venkataraman, 2000). McKendall and Wagner (1997) further defined opportunity; they wrote "opportunity means the presence of a favorable combination of circumstances that makes a particular course of action possible" (p. 627). However, it is unlikely that all students have equal access to such opportunity. This conception of entrepreneurship thus leads to the question of whether opportunity access is equal across a given population. If "entrepreneurship" is offered as a career-creating panacea for Western art music students in particular, do all graduates have the same opportunity to exercise this mode of value creation?

Figure 1 below offers a conceptualization of how entrepreneurship is thought to offer economic opportunity, but within a context of the educational foundation and the filters through which the student engages with other members of the field. If the figure below is assumed to be male-identifying, the categories may be perceived differently than if the figure is assumed to be female-identifying. Importantly, the field may appear to be the same, but the practices and habitus of the individuals illuminate the inequality of the field, and often the concentration of capital along distinct lines of advantage (Bourdieu, 1993).

Figure 1 Conceptual Model



Plan of Research

Due to the complexity of the gender bias question in music entrepreneurship education, this research followed a mixed methods approach. Quantitative analysis of specific data provided essential context for the qualitative experiences of women in music entrepreneurship education. I collected data to demonstrate the balance of female-identifying participation in entrepreneurship competitions, contribution to content development, and representation among faculty and staff of entrepreneurship programs.

To select the programs on which to focus, I identified music schools that have certificate or degree programs, or credited classes in entrepreneurship. I recorded the nature of the programs, duration of programs' existence, faculty and administrators of the programs, courses offered; I applied coding to identify which programs offer the most robust entrepreneurship programming (Saldana, 2015). I compared the qualities to

identify three programs that claimed a high rate of entrepreneurship offerings and active development of entrepreneurship curriculum. These three programs represented the case studies from which I developed the following ethnographically informed qualitative narrative of the experiences of female-identifying students who participated in these programs.

Research Methodology - An Ethnographic Approach

According to LeCompte and Schensul (2010), ethnography can be an effective approach to gathering qualitative data to "define a problem when it is complex and embedded in multiple systems or sectors" and to "identify participants when the participants, population sectors, or stakeholders, or the boundaries of the study population are not yet known or identified" (p. 35). Given that the question of whether bias exists is broad and heavily dependent on the perspective of the individuals embedded within music-school and music-career communities, it is important to begin by building local theories of whether and how bias manifests in this education and what the results of that bias may be for individual achievement and self-perception.

Depending on the time and access I was granted by the identified institutions, I was able to visit and observe some entrepreneurship courses. I conducted interviews with participants to provide ethnographically informed case study portraits of the experiences of the students engaging in the education offered by the sample sites. As the experiences of individual students at the study sites varied, I relied in this study on the technique of triangulation to code for patterns that were then developed into descriptive local theories. This approach, combined with the quantitative analysis of participation, program

completion, and career outcomes for women musicians may, while not being truly generalizable, yield evidence to support future recommendations for inclusive curriculum development should the data demonstrate a lack thereof.

Positionality

As a woman, musician, educator and entrepreneur in my own right, I am deeply embedded in the very system in which I conducted research. I undertook my own education at a time that just predated the emphasis in music schools on entrepreneurship and career building curriculum, so I have been keenly interested in how this education has developed and whether it is providing music students an education I felt was lacking during my tenure. I studied voice when the career path was to aim for a solo performance track and to that end, one was expected primarily to hone the musical and acting skills necessary to compete successfully in auditions. Although this worked very well for the small percentage of true opera stars from my educational cohort, my career trajectory has been organically one of the portfolio career, wherein I have recorded film soundtracks, sung for church choirs, featured as a solo opera performer, and taught voice.

I learned as I went, making connections and capitalizing on opportunities, but there were some painful years of questioning my success, and I have since become an advocate of encouraging musicians to develop a sense of their success, however their career manifests for them. In some sense, gender typing has worked to my advantage. I have been hired for many performance opportunities specifically because of my voice type and traits that render me a good dramatic fit for female-typed roles. As I was to teach voice to female-identifying students, I was selected as a female-identifying teacher.

At the same time, I often saw male-identifying singers get paid more for the same number of rehearsals and performances, because the market is tighter for their voice types. I do not know whether male-identifying candidates have made more or been favored in other areas of work, as is often the case in other professions.

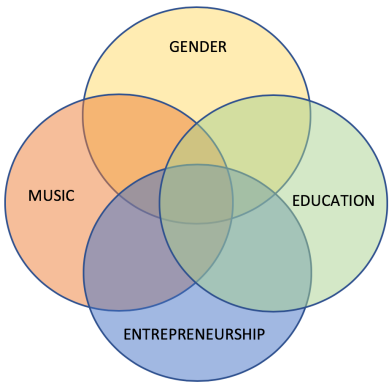
I engage the world in the performative role of "woman" daily, and it is in my nature to mark incidents of bias and discrimination as they occur in popular culture or on the city street. Therefore, I entered this study with a suspicion that bias existed, that women were under-represented and underpaid, that traits considered valuable in the music profession would prove to be drawn along the same lines as traits in so much of our society, and that the balance was heavily weighted to value male-identifying typed traits more highly. However, throughout the research process, I sought to check my preconceptions by asking my participants to share openly from their experiences to build a picture of entrepreneurship education for women music students from their authentic perspectives.

II: LITERATURE REVIEW

Theoretical Model

Given its emphasis, this research draws together several points of consideration that merit exploration in the current literature. Some topics, such as gender as a cultural construct, have been written about for several decades, whereas others, such as entrepreneurship as an academic research topic, are relatively new. In this study, I bring together four cultural domains—music, gender, education, and entrepreneurship—and seek to understand how these domains intersect in the entrepreneurship education offered in music programs today. A formative conceptual model is presented in Figure 2, in which I present the potential for overlap among four domains of culture considered in this study (LeCompte & Schensul, 2010).

Figure 2 Domains Model



Gender and Music

Neurobiologists have been able to measure statistically significant differences in male and female brains. The differences between possessing two X chromosomes or an X and a Y chromosome, plus the degree to which the flood of differing sex hormones during puberty affects developing brains may have an effect on brain function. One article cited the following measured differences from a host of empirical studies:

> Women excel in several measures of verbal ability — pretty much all of them, except for verbal analogies. Women's reading comprehension and writing ability consistently exceed that of men, on average. They out-perform men in tests of fine-motor coordination and perceptual speed. They're more adept at retrieving information from long-term memory. Men, on average, can more easily juggle items in working memory. They have superior visuospatial skills: They're better at visualizing what happens when a complicated two- or three-dimensional shape is rotated in space, at correctly determining angles from the horizontal, at tracking moving objects and at aiming projectiles. (Goldman, 2017)

However, although the impact of culture versus biology may be hard to distinguish, psychologists Greene and Sanchez-Hucles (1997) wrote of using biological differences to justify bias:

> In other cases, actual differences may be exacerbated or their meaning distorted in the service of creating images and identities of people that facilitate or excuse their exploitation. An obvious example here is the use of actual biological differences between men and women in the establishment of gender hierarchies that deem women inferior to men. This purported biological inferiority of women, with male-identifying biology as the norm, is used as the rationale for denying women the same levels of social privilege as men. (p. 174)

Social culture is where value judgements about differences become codified. As Ortner (1974) pointed out, "we find women subordinated to men in every known society. The

search for a genuinely egalitarian, let alone matriarchal, culture has proved fruitless" (p. 70).

Moreover, whereas some women and men may fall within averages expected for their brain sex type, human beings exist on a vast spectrum of degrees of difference. Goldberg (2017) acknowledged, "All these measured differences are averages derived from pooling widely varying individual results. While statistically significant, the differences tend not to be gigantic" (p. 1). Moreover, the level of justification employed to bolster gender-based stereotypes is representative of a psychosocial process of social dominance in which "according to social dominance theory, justification of practices that sustain social inequality arises through the endorsement of legitimizing myths" (Verniers & Vala, 2018, p. 2). To have clearly delineated binary expectations of gender based solely on sex confines people to roles to which they may not adapt well. It may also bar them for engaging in activities to which they are actually quite well suited. This is the reason that my colleagues and I are beginning to employ research strategies that develop the narrative of experience of female-identifying people who have largely gone unremarked in the literature (Graham, 2018).

Further, the subordination that a culture communicates to certain members of its population can have a profound psychological impact on how these individuals measure self-esteem. One significant way in which children receive gendered messaging relates to appearance. Even at prepubescent ages, evidence suggests that girls and boys are receiving body image messaging. The majority of the research indicates that girls, even in preadolescence, show signs of worry about physical measures like "remaining 'thin'" (Phares et al., 2004, p. 426). These physical concerns appear to translate early on to

psychological effects, such as depression and low self-esteem. This phenomenon is not just a reflection of messaging received outside the home. Parents appeared to have a direct impact on the body image and self-esteem development of children. Evidence from studies like the one referenced above meaningfully favor a strong role for the family in the development of gendered perceptions. It also suggests the profound psychological role that appearance may play in how women perceive themselves and present themselves in adult life and how these presentations may be received in a gender-biased society.

In the field of music education, research is ongoing into the relationship between music performance and gender, socially and professionally, and the experience of female-identifying musicians, historically and in a contemporary context. In the mid-1960s, the personnel of all major orchestras were predominantly men. Around that time, a few orchestras began to pioneer the use of auditions held with the applicant hidden from the audition panel behind a screen (*The Economist*, 1997). However, it was not until as recently as 2016 that an institution as well-known as Jazz at Lincoln Center finally adopted the same procedure to try and increase gender diversity in its ranks, as described in the organization's own press release (Jazz at Lincoln Center, 2016).

The phenomenon of blind auditions is explored in the essay "Beyond auditions: Gender discrimination in America's top orchestras" (Phelps, 2010). As effective as auditions "behind a screen" have been at increasing numbers of women in orchestras, the practice of blind auditions is used "inconsistently," perhaps alluding to an assumption on the part of decision makers that they do not suffer from bias and need no assistance in avoiding discrimination (Phelps, 2010). Even when blind auditions are used, however,

discrimination and harassment of female-identifying performers does not stop when the audition is won. According to Phelps (2010), when trombonist Abbie Conant passed the blind audition for principal trombonist of the Vienna Philharmonic, an orchestra with a notoriously misogynistic culture that stands as the last bastion of segregation against women, the music director immediately attempted to "rescind his decision" (p. 19). Phelps (2010) also wrote that, despite the advent of blind orchestra auditions,

> The percentage of women in America's top orchestras has remained stable since the 1980s. The assumption that blind auditions have eradicated all discrimination is false; there is also a pressing need for better preparation, assimilation, and support of women in musical careers, particularly those preparing for careers on what are perceived as "male" instruments. (p. 3)

Late stage interventions, such as blind auditions, do not address systemic gender bias, which appears to develop early on, as students are exposed to representations of who plays what (Abeles & Porter, 1978). While Phelps' work is concerned principally with discrimination related to specific gender-stereotyped instruments—brass, contrabass, and percussion—at the professional level within orchestras, other research has examined gender stereotyping and bias of specific instrument selection even within primary music education. Another study examined attitudes among primary school age children. The results of the study among children indicated that "the sex-stereotyping behavior in musical instrument preference is not very strong in young children (kindergarten) but is more pronounced in children beyond grade 3" (Abeles & Porter, 1978, p. 72). This remarkable finding supports the concept that gender is not necessarily intrinsic to sex but developed through socialization over the lifetime of an individual. Abeles and Porter (1978) concluded, from their data, that "prior musical training and respondents' sex does

not interact with this stereotyping behavior," which suggests that gender stereotypes are so deeply embedded that individuals may not even be aware of them (p. 72).

The study authors were careful to note that stereotyping can impose limitations on both male-identifying and female-identifying students, as a male-identifying student who truly wishes to play harp or flute may be discouraged by "feminine associations," thus limiting his choice and musical experience. Although this study is concerned with the experiences of female-identifying students, it does not assume that male-identifying students do not experience any limitations from adhering to hegemonic masculine standards.

Abeles further followed up on this research in 2009, with the article, "Are musical instrument gender associations changing?". This research found that, for the most part, sex or gender stereotyping of instruments persists to this day. One apparent change over the course of 30 years is that girls in band are now slightly more likely to play non-gender-conforming instruments than before, whereas the situation for boys has changed little. Overall, however, gender stereotyping of instruments persists, and the author concluded, "The results of these studies suggest that gender associations with musical instruments have far-reaching consequences beyond the music classroom and may restrict the vocational aspirations of both female and male musicians" (Abeles, 2009, p. 138). The extent to which musical instrument choice further affects entrepreneurship choices is beyond the scope of this study, but merits further investigation, as again, it may be that not all students have the same access to economic opportunity by virtue of having chosen an instrument in fourth grade based on gendered expectations.

That attitudes have not changed in this area of music sex role stereotyping, or have changed only marginally, despite perceptions of success in the advancement of women since the 1960s, is mirrored in larger cultural trends. Outside the realm of music, the rigidity with which gender and sex are stereotyped persists, despite continued academic research and policy recommendations on the topic. In one broad study, authors sought to compare gender stereotypes over the last 30 years to look for a change in attitudes. The authors concluded that, in fact, "comparisons between the two time periods show stability of gender stereotypes across all components except female gender roles, which showed a significant increase in gender stereotyping" (Haines et al., 2016). This suggests that women experience even less agency and more expectation of conformity to sex roles as socially defined. Female-typed sex roles trend toward submissiveness, sexual availability, and family-oriented work (Lorber, 1994). If these roles have become even more rigidly expected of women, despite women's interest in areas of entrepreneurship, for example, one wonders how this might be impacting the support and opportunity women experience in their professional endeavors.

Lorenz (2017) wrote a dissertation, titled The working lives of freelance female musicians in the United States music industry: A netnography. In this study, Lorenz focused on professional-level female-identifying musicians in pop genres of music. Lorenz covered, in detail, the range of activities required of freelance musicians and used one chapter to define which of those activities fall under the label of entrepreneurship. Lorenz (2017) explored how these activities conflict with some of the attributes, activities, and goals often attributed to women as a group, writing "given the female need to put others' needs first contradicts the necessary 'masculine selfishness' required to

immerse oneself into the creative work" (p. 35). This quote belies the general attitude that prevails, which is that women inherently tend to care for others above themselves, whereas I and others argue that women are socialized to take on the gendered role character, regardless of the inherent preference to build a creative career. In response to an interview participant's expression of feeling "selfish," Lorenz (2017) went on to write,

> It appears that female artists feel guilty, and they need to find justification for their isolation and obligation to submerse into their work to maintain their own identity and not lose themselves within the roles and expectations placed upon them by others. (pg. 35).

Although this dissertation examines questions of how gender impacts the experiences of female-identifying popular music professionals, it leaves open the question of how female-identifying music students in the Western art music tradition in particular are being prepared and socialized in school for such careers.

That gender bias is so deeply entrenched in many areas of music, from instrument choice to career opportunity, supports the research goals of this dissertation, in which I examine whether there is also a gender bias impact on the role of the music entrepreneur in Western art music. Efforts to achieve parity in education for girls and boys, such as the enactments of Title IX and programs to encourage female-identifying students in STEM subjects, might lead educators to believe that systemic gender bias is being adequately addressed on all levels (Abeles, 2009). This hope seems to gloss over the vast acculturalization of girls and women in the broad spectrum of societal expectation, in which gender roles are modeled and enforced through opportunity or lack thereof, higher standards of proof of ability, and swift retribution for any perceived failure for stepping into male-typed areas.

An important resource for examining quantitative data in the area of women in the music industry comes from the Berklee Institute for Creative Entrepreneurship. Recently published was “Women in the U.S. music industry, obstacles and opportunity.” The authors of this report issued a survey to capture the current state of the professional music industry. The survey examined the classical music genre of music production and contained a great deal of granular information about how women in the music industry were making money. It is this kind of survey data that enables a confirmation of disparity in earnings and access. The authors cited one key finding, writing, “compensation practices were considered to have the single most negative effect on women’s careers. Interestingly, 48 percent of women reporting to men earned at least $60,000 annually, compared to 37 percent of those reporting to women” (Prior et al., 2019, p. 3). There is further evidence to suggest that the competition among women to secure the tokenized positions available to women in male-identifying dominated industries creates another type of gender bias than just male versus female.

Music and Education

In 1988, Kingsbury published his unique ethnography of the music conservatory “Music, talent, & performance.” At the time of publication over thirty years ago, Kingsbury (1988) wrote of the professional Western art music career that “it is only a small minority of conservatory alumni who will be able to go on to a financially life-supporting career in music” and “the students and alumni of arts schools participate more as devoted and sophisticated consumers (subscribers to concert or theater series, memberships in museums and so on)” (p. 19). The career today appears to be slightly less

directed, if no less competitive, as the economic landscape has deteriorated yet further with the continued diminishment of collective social and government support. Entrepreneurship is seen in that light as a great hope for self-sustaining the Western art music economy, which accounts for the importance of this topic and the drive by so many music schools to implement this education. Economic disadvantage only further reduces the range of diversity, in terms of who can elect to devote the time and resources to music, a deeply disheartening prospect.

Kingsbury drove home the notion that, within the conservatory culture, talent is king. There are close parallels with commercial entrepreneurship, in which the conception is largely that some people have a talent for it and others do not. I am, of course, arguing in tandem with other writers on the subject, that this talent is presumed to be primarily male in nature. The drive, ingenuity, and charisma necessary to dream ideas and enlist stakeholders are largely assumed to be inherent talents, much like musical talent, and are also largely gender stereotyped (Thébaud, 2015). Kingsbury was not investigating gender within his work, and it is clear from the names of senior administrators and support staff that representation of women among the former group was even more limited in 1988 than it is today. Kingsbury did, however, lay the groundwork to understand, in exclusive terms, the conservatory culture, in which assumptions are made about a person's talent and likelihood to succeed commercially as a matter of course. Kingsbury also highlighted, early on, the economic challenges that continue to be faced by conservatory graduates, illuminating the high stakes for career and economic-based education to succeed, and his work serves as a model of conducting ethnographic research within the music school culture.

There are critics of the current model of music higher education in general, for whom the addition of such curriculum as entrepreneurship and career development is not enough to address the systemic changes they see as needed for this area to evolve. Conflicts faced in music higher education and the support of the fine arts in society at large mirror broader social questions about distribution of wealth, access to education, and cultural values. Particularly relevant is the call for additional research into music higher education, with an emphasis on exploring the intersection of the arts with society and the economy. Trager et al. (2016) wrote, "Research might develop to help prepare their students to become better citizens and not 'just better' musicians, people who also have something worthwhile to say about what the ultimate purpose of that 'better' might be" (p. 287). Entrepreneurship education may provide some means by which music higher education is seeking to adapt, but this would be considered additive rather than systemic curriculum development.

Education and Gender

Of concern is how personality traits are assessed and ascribed or encouraged in students, especially when gender and gender bias are considered. There is often a flawed assumption that male-identifying and female-identifying members of a society are inherently different, and traits often become gendered as a result (Ahl, 2002). The characteristics considered essential in entrepreneurship in a commercial context are stereotypically masculine (Thébaud, 2015). It is important to consider the role education plays in developing gender stereotypes and reinforcing the cultural identities of male-identifying and female-identifying students (Goetz & Grant, 1988). A key work for

understanding the emergent frameworks to structure discussions of gender in education is Goetz and Grant's "Gender in education" (1988). This work outlined the concept of sociocultural theory, in which power dynamics are established among groups of people within organizations (Bourdieu, 1993).

The quantitative approaches in this study provide evidence for the examination of the structural and functional underpinnings of music school organizations, specifically the music entrepreneurship departments and classes, and the Western art music profession. Gender in education has been studied in music education specifically. Green's (1993) study of teacher bias in articulating musicality provides evidence of how educators' own implicit bias may be shaping self-perception among students. Goetz and Grant (1988) noted, however, that institutions and educators were not the only contributors to gender stereotyping and enforcement. They wrote, "Students, even very young ones, are proactive contributors to gender climates in schools" (1988, pg. 187). Observing the social interactions within classrooms was a useful supplemental research method for this study that sheds some light on how students actively engaged in gendered performative behaviors in the entrepreneurship classroom.

Entrepreneurship and Education

The academic literature in the field of entrepreneurship has developed primarily over the course of the last three decades. It is a subject that continues to gain increased attention in economic research circles. How entrepreneurship is defined and which characteristics are possessed by successful entrepreneurs represent an especially rich area of research (Klofsten, 2000). As educators, discerning what is intrinsic to individuals who

succeed in a given academic area versus what skills and traits can be taught is essential to developing effective curricula. Is a successful entrepreneur intrinsically less risk averse than average, or are there means by which students can be educated to adopt a pattern of try and fail (Obschonka et al., 2012)? What environments foster this kind of learning, and do all students take to this education equally well? Are educators considering the field of practice in which students will eventually engage in the activities of entrepreneurship?

There is justification in the literature for the style of mixed methods research I developed. Experts in the realm of economics have suggested that research into styles of entrepreneurship categorized as "social entrepreneurship," which bears a resemblance to the types of value creation commonly thought of in music as an artistic endeavor, must be undertaken to a greater degree. One author wrote of social entrepreneurship that it "catalyzes social transformation by meeting social needs, whereas economic value creation is simply a necessary condition to guaranteeing financial viability" (Cajaiba-Santana, 2010, p. 90). This implies that entrepreneurship for the arts may not be closely related to the traditional model of commercial entrepreneurship and may, in fact, be a type of social entrepreneurship, meeting the artistic needs of a community. Research, therefore, should be systematically undertaken to explore the "recursive relationship between everyday practices and the social system in where they are embedded" (Cajaiba-Santana, 2010, p. 88). In the essay, "Socially constructed opportunities in social entrepreneurship: a structuration model," Cajaiba-Santana proposed a "constructivist approach" to the research, to facilitate a better understanding of the processes and interactions of developing socially driven entrepreneurship in social. This level of understanding is germane to developing curriculum appropriate to this subject. One

phenomenon that Cajaiba-Santana (2010) helped clarify is that individuals' responses to opportunity are the key to sparking entrepreneurial value creation. How we educate students to see and respond to opportunity should be a central tenet of entrepreneurship education. Further, whether female-identifying students see and respond to opportunity in the same way as their male-identifying counterparts, based on socialization according to gender stereotypes, is an important point of investigation.

Entrepreneurship and Gender

Given that entrepreneurship is a work and economic topic, it is governed by the social dynamics at work throughout a given culture. Lorber examined how and why the male-female binary disadvantages female-identifying members of society in the 1994 essay "'Night to His Day' The social construction of gender." Lorber's essay framed the concept of gender as a means of division of labor and hierarchy of value. Lorber (1994) wrote:

> Human society depends on a predictable division of labor, a designated allocation of scarce goods, assigned responsibility for children and others who cannot care for themselves, common values and their systematic transmission to new members, legitimate leadership, music, art, stories, games, and other symbolic productions. One way of choosing people for the different tasks of society is on the basis of their talents, motivations, and competence - their demonstrated achievements. The other way is on the basis of gender, race, ethnicity - ascribed membership in a category of people. (p. 2)

Although perhaps considered the space for individual expression and economic self-determination, commercial entrepreneurship is not immune to the social forces that underpin the divisions of gender. One quantitative study undertaken to determine the degree to which bias impacts female-identifying entrepreneurs found that there exists "a profound and consistent gender gap in entrepreneurship, a central path to job creation,

economic growth, and prosperity" (Brooks et al., 2014, p. 4427). In the study entitled "Investors prefer entrepreneurial ventures pitched by attractive men," the authors did a controlled experiment in which they randomly assigned female-identifying and male-identifying dubbed entrepreneurial "pitch" videos with identical content to participants. Participants were told they would be paid according to whether the pitch they selected had been deemed by another panel of venture capitalists as being likely to succeed, so participants were financially motivated to select the best pitch. The authors found "that investors prefer entrepreneurial pitches presented by male entrepreneurs compared with pitches presented by female-identifying entrepreneurs, even when the content of the pitch is the same," at a rate of 68.33% to 31.76% (Brooks et al., 2014, p. 4427).

As the title implies, additional elements of the study tested bias toward conventionally attractive male-identifying figures and found a statistically significant benefit in terms of investor "confidence" for those entrepreneurs who possessed conventionally attractive masculine features. Once again, though not the primary focus of this study, this additional conception of standards for the male-identifying gender supports the idea that research into gender experiences may hold implications not just for women, but also for all people on the gender spectrum who may not conform to the hegemonic masculine ideal of current American culture.

Additional studies support the idea of entrepreneurship as a field that likely suffers from gender bias. In a study conducted in 2015, similar to that described above. Thébaud constructed an empirical test of the concept that men and women possess different, sex-determined characteristics, which are naturally beneficial or detrimental to achieving success in entrepreneurial endeavors. The author of the study asked student

participants to evaluate profiles for two entrepreneurs. Within the study, Thébaud (2015) "manipulated the gender of the entrepreneur and the innovativeness of the business plan" (p. 61). Thébaud (2015) argued:

> "Gender status beliefs"—widely shared cultural beliefs that generally confer men greater ability at the things that "count" in society—affect the way that others evaluate a potential entrepreneur's business idea. The patterns of gender-biased feedback that status beliefs generate may, in the aggregate, discourage women from persisting toward an entrepreneurial career and disadvantage them in their quest for social and financial support from potential stakeholders, who may include colleagues, family members, friends, investors, future customers and employees, or representatives of other organizations. (p. 63)

According to Thébaud, there is evidence that this bias is somewhat dependent on the inherent bias already existent within an industry, which is why examining the music landscape and identifying several indications of gender bias has alarming implications for new curriculum development.

Thébaud (2015) wrote that entrepreneurship might yield greater opportunities for women in that,

> given that entrepreneurs have greater autonomy over their work environment and are not embedded in a preexisting set of organizational roles, each of which may be attached to gender stereotypes about performance and behavior, [however] entrepreneurial success is uniquely contingent upon evaluative social interactions: an entrepreneur's motivation and the organization's survival ultimately depend on his or her ability to gather support from others. (p. 62)

If female-identifying entrepreneurs are assumed to lack traits necessary to succeed as entrepreneurs, they will automatically miss out on this type of stakeholder support. The numbers suggest that this does happen in the commercial landscape. "As recently as 2009, US women constituted about 43 percent of managers, legislators, and senior officials, yet they were majority owners of only 28 percent of all private firms" (Thébaud, 2015, p. 62). Thus, determining whether and in what form gender bias exists in

entrepreneurship, specifically the entrepreneurship being developed and taught in music schools, is an important consideration.

Music and Entrepreneurship

Much career education, such as it was, traditionally fell under the responsibility of applied music faculty. Students often assumed that they were receiving a de facto career education from instructors who themselves had ostensibly navigated professional careers before becoming high-level music faculty (Gaunt, 2010; Kingsbury, 1988). Music entrepreneurship education today may be taught by a variety of faculty: musicians with professional experience; career development officers with backgrounds in education; administrators who handle organizational and financial matters who can share from their own non-music backgrounds; and even faculty from other departments in larger, multi-disciplinary liberal arts schools. A number of recent dissertations have emerged to address these developments from a curricular standpoint.

One early dissertation to emerge on this topic was An investigation of the careers of conservatory-trained string players in the United States: Their preparation, development, and success in the twenty-first century, by Ondracek-Peterson (2013), in which strings alumni from major music schools were interviewed to establish what skills they perceived having not received adequate formal instruction on and yet employed in their professional careers routinely. The aim of the study was to provide evidence based on the professional experiences of active musicians to establish the necessity for curriculum specifically designed to address these skills—what has come to be termed "entrepreneurship" at most music schools. Ondracek-Peterson wrote about career

preparation for string players in particular, though their experience is not identified as instrument-dependent.

Ondracek-Peterson examined the results of successful performing artists who came from conservatory training and had begun to establish careers to identify which skills students would need most to replicate success. Ondracek-Peterson (2013) stated the students themselves, upon entering the professional field, seem to realize a gap in hard skills for the profession, writing "the string graduates self-identified with the need for a more extensive education in extra-musical skills (skills beyond instrumental training and music as an academic subject) to create sustainable careers in music" (p. i). Whereas this reality becomes apparent to musicians upon entry into the saturated work force, Ondracek-Peterson (2013) found that, as students, this awareness or even interest is not always well developed. The concerted effort to develop entrepreneurship education has been in direct response to this awareness of a skills gap among musicians like those interviewed by Ondracek-Peterson. Thus, interviewing students on the cusp of graduation and re-interviewing them postgraduation may yield information on the development of their experience.

Another, even more recent, dissertation is Devlin's An introductory course in music entrepreneurship (2015), in which a syllabus was constructed with suggestions for relevant topics, activities, and readings. Devlin (2015) described music entrepreneurship as a phrase that has come to encompass a range of career-building activities similar to the many skills identified in Ondracek-Peterson's work. According to Devlin, a survey of best practices among five music entrepreneurship programs found a sincere effort to develop skills in relevant communications activities: bio writing, resumes, cover letters,

website development, as well as activities in line with small business development—marketing, business finances, taxes, and fundraising (Devlin, 2015). Several programs offer grant opportunities to students, which may provide a valuable source of quantitative data on female-identifying student participation. Devlin (2015) described the entrepreneurship space at USC, which has motivational quotes, such as:

> Dream Big, Think Creatively, Take Initiative, Follow Through, Take Risks, Create Opportunities, Understand Business Realities, Invent Remarkable Products, Distinguish Your Work, Build a Strong Brand, Prioritize both Content and Presentation, Market Extraordinarily, Be Financially Literate, Fundraise Effectively, Educate Powerfully, Embrace Technology, Excel at People Skills, Maintain a Strong Network, Assemble an Outstanding Team, Leave a Legacy. (p. 92)

These phrases alone may well provide a rich ground for exploration into which among these suggestions carry the implication that one gender might be assumed to excel where the other might not.

Another example of curriculum-focused dissertations is a recent title on of music entrepreneurship from a researcher at Iowa University. Teaching music Entrepreneurship in the chamber music classroom: A cross-disciplinary curricular framework" addressed the general ways in which entrepreneurship programs are being developed, using a case study (Gray, 2017). These dissertations have in common an explanation of the current economic and jobs landscape faced by music graduates. They offer recommendations and even course outlines for suggested entrepreneurship-related education based on the current offerings of major music conservatories. The area in which my research attempts something supplemental to these works is in the area of direct student experience. There does not appear to be an ethnographic representation of the experiences of a subset of students emended within in this education. As Ondracek-Peterson sought to make recommendations based on the experiences of professional musicians who were able to

reflect on their experiences as students, I aim to present the experiences of students currently participating in entrepreneurship education to evaluate the efficacy and equality of this education.

One recent study sought to quantify student attitudes about music entrepreneurship education. The authors described the goal of entrepreneurship education as,

> Education that acts upon employability and career self-management prerequisites, informs students about career options in the arts: it aims at building knowledge of the industry's requirements and challenges, provides students with an understanding of their needs, and teaches them how to make their artistic skills meaningful and how to build a network of sustainable relationships. (Schediwy et al., 2018 p. 616)

This positive outcome is belied by the perceived attitudes of entrepreneurship education not only by inflexible faculty, but also by students themselves. Schediwy et al. (2018) described the aim of the research: "a major issue in entrepreneurship education remains students' negative attitude towards it. It has been evidenced that students tend to perceive entrepreneurship to be boring or irrelevant" (p. 616). Due to artists' apparent negative association with business activities, entrepreneurship education is not always perceived to have added value in terms of developing creative thinking and positive social support. The authors also cited a lack of formal entrepreneurship training among artist teachers, which may prohibit their ability to analyze, synthesize, and articulate these concepts adequately to their students. Students go on to frequently express shock at the realities of career life upon entering school and reflect that more should have been done to prepare them.

The authors of the study interviewed 167 students with the average age of 21 years who were all concurrent music students in Holland. Of these, however, 139, or

83.2%, were men. The method of recruitment was to randomly approach students at one of three institutions, and no explanation was given for whether the recruitment methods impacted the ratio of male-identifying to female-identifying participants, or whether there was some reason women might have been less inclined to participate. The authors advanced several hypotheses about the attitudes they suspected these students held toward music entrepreneurship education.

They assumed that certain emotional traits would predispose a given student to embracing this education—namely high levels of autonomy versus high levels of personal distinctiveness, the latter being a feature of students who might equate being unique artists to an aversion to entrepreneurship education. The authors used a scaled survey method and found, overall, that "the perceived need for entrepreneurship education is higher for those music students with a high proclivity to autonomy" (Schediwy et al., 2018, p. 622). Evidence from the research suggests that entrepreneurship arts education and an artistic mission-driven career may not be incompatible. The results suggest that "a sense of a calling appears to urge students to develop the skills, knowledge and career self-management practices necessary to proceed in life as a professional musician" (Schediwy et al., 2018, p. 622). The authors admitted that their study showed a positive relationship between certain attitudes held by students and their interest in entrepreneurship education, but it was exploratory in nature and did not control for any distinct variables. The study also seems heavily weighted toward input by male-identifying participants, and questions of autonomy, and that how that develops for women in an inequitable society is still open for further exploration.

Summary

The current literature on music entrepreneurship seems focused largely on the functional development of entrepreneurship education for musicians. General entrepreneurial skills and how those skills are taught across a range of industries have recently come into focus. Some recent studies have also begun to assess student attitudes about the necessity of entrepreneurship education. What appears to be missing thus far, particularly in the case of music entrepreneurship education, is a theoretical inquiry into the education. How this curriculum is ultimately developed and implemented, and how student outcomes relate to this curriculum, are important considerations for educators. "Those engaged in advisement or therapy should also be aware of how the pervasiveness of gender stereotypes can affect the individual goals and aspirations of their advisees and clients" (Haines et al., 2016, p. 361). Those in higher education might add to that list, "students," as it becomes the role of college level educators to ultimately prepare students for professional careers once the structure of school is removed.

The synthesis of the literature for four domains of inquiry are presented here to establish the ontology from which this has been developed. Gender is a construct that overlaps the other three domains, music, education and entrepreneurship, in that the power dynamics of gender in American society play out, in terms of economically disadvantaging female-identifying participants, at every level. The extent to which this impacts new music entrepreneurship education is the primary focus of this research.

III: METHODOLOGY

Introduction

The research I undertook required a mixed methods approach, because the topic of study encompassed a range of domains as addressed in Chapter II—gender, music, education, and entrepreneurship—which benefitted from a process of triangulation and narrative development to bring them together into this cohesive study. There was potentially a great deal of information to gather by investigating the numbers that surround questions of gender bias in entrepreneurship and entrepreneurship education in music. I sought numerical data to reveal the degree to which female-identifying students and educators participated in entrepreneurship education and the extent to which female-identifying musicians were represented in the classroom and curriculum development at the time the research was conducted.

Gender and gender bias were topics that specifically demanded a qualitative approach. The necessity of this approach was evident in efforts to understand how individuals within these constructs adapt and interpret gender and how it impacts them. As Lorber (2007) stated, “In social interaction throughout their lives, individuals learn what is expected, see what is expected, act and react in expected ways, and thus simultaneously construct and maintain the gender order” (p. 6). Investigating the social gender order required qualitative approaches to evaluate how individuals were impacted, whether they were conscious of the expectations of gender order or not.

Maxwell (2013) wrote of mixed methods that "this strategy reduces the risk that your conclusions will reflect only the biases of a specific method and allows you to gain a more secure understanding of the issues you are investigating" (p. 102). A hypothetical example of this phenomenon is that, although women statistically may not be well represented as recipients of entrepreneurial music grants, female-identifying musicians might express a feeling of empowerment to pursue innovative career paths, which would be illuminated not just by quantitative data-gathering, but by interviewing female-identifying musicians to elicit their personal perspectives. Therefore, in general, I have sought to rely on quantitative data to establish the context within which qualitative data provide a rich narrative of some of the actors within that context.

Participants and Setting

The population among which I conducted this research was a student group who identified as female and was studying music at the undergraduate and graduate levels. Participants were in a range of stages of study. Some were in the final year of their education and preparing to enter the professional world postgraduation, some had recently graduated and were just entering the workforce, and some were earlier on in their educational process. The intention to perform music at the professional level as a component of career was an aspiration shared among all participants. Music education majors or students intending to pursue music research degrees, for example, were not selected as the primary study population, but some of the participants had interests and even degrees in these areas as well.

The settings for the study were three institutions selected from among the top higher music education schools, as ranked in publications including US News and World Report. They represented institutional structures from independent conservatories, as well as selective schools of music within larger universities, which graduate a large number of professionally performing musicians. To provide a reasonable focus for the scope of this research, I identified and worked with three case study institutions, as well as the students and faculty of those institutions. Each institution was required to have a department or course of study with the explicit mission or purpose of educating students in "entrepreneurship." Although much of the related literature on music and gender identified sex-type stereotyping of instruments, this study did not control for specific instrument types. The patterns that emerged in the instruments played by those who participated are identified below.

Pilot Study

For an ethnography course, I was tasked with conducting interviews for a research paper. I used the topic of music entrepreneurship as my research focus. This paper has served as a pilot study of sorts, helping me articulate my problem statement and research questions. For that research paper, I conducted two interviews. I interviewed one female-identifying pianist who had graduated with her master's degree in collaborative piano from a top conservatory and one male-identifying pianist who was engaged in his Doctor of Musical Arts degree in piano from a different highly rated program. I posed identical questions to both participants to see whether the experience of and language used to describe entrepreneurship and career might be different for the two participants.

The female-identifying participant had started a non-profit organization that brought live, collaborative performance—involving musicians, dancers, and actors—to a region where such performances were rare; she spoke of her experience as allowing others to experience "creativity" and fostering collaboration. She also spoke of developing the confidence to ask for financial support through mentorship relationships and conversations with her father. The male-identifying pianist conceptualized his career in terms of "promoting" himself. He was engaged in attempting a solo performance career, and he talked of loneliness in that pursuit, as well as a sense of not quite being successful. The differences in the career conceptions and language used by these two interview participants prompted me to reflect on whether gender stereotypes affect male-identifying and female-identifying musicians and whether the self-perceptions among male-identifying and female-identifying musicians could lead to an understanding of how music career education and expectations affect individual musicians and their well-being.

Research Methodology

The mixed methods approach to researching these questions depended upon quantitative data to develop a picture of the current landscape of enrollment and the participation of women in music entrepreneurship education and career activities. The qualitative data provided a narrative of the experiences of women engaged in this education and their careers following education in this vein.

Quantitative Approaches

Research Question 2.2: To what extent are women musicians participating in entrepreneurship activities in a career setting? Feminist Empiricism (Ahl, 2002) is a research approach by which the numbers of men and women are assessed to demonstrate the existence of problems in equal representation, will enable me to examine enrollment statistics and career outcomes to establish the degree of imbalance that exists for women in entrepreneurship courses and entrepreneurial ventures post-graduation. While such quantitative counting does not suggest the causes of the imbalances thus illuminated, it can shed light on the degree to which women are or are not included in different activities, industries, or career levels. I looked at a number of areas in which feminist empiricism was applied. For this study, I compiled a list of all music conservatories and schools of music that list entrepreneurship activities and collect data on enrollment in entrepreneurship programs, completion of such programs, attendance at entrepreneurship seminars, classes, and workshops. I cross-referenced the representation of women in music and music entrepreneurship departments in faculty and administrative positions. I also used data on the participation of women in competitions for entrepreneurship grant money to assess women's participation in gaining access to capital.

Qualitative Approaches

Research Question 1 & 1.1: How are educators developing music entrepreneurship education? What materials and concepts are these educators considering to be the most important for success in music entrepreneurship? Do these materials trend toward gender bias?

Research Question 2.1: Is representation an important consideration in developing a curriculum? Does this have an impact on the experiences of women students?

Research Question 3: How do female-identifying music students experience music entrepreneurship education within major programs?

Research Question 4: To what extent has the emergence of entrepreneurship education contributed to greater numbers of women students feeling prepared for careers and demonstrating those skills once they reach the professional setting?

Ethnographic Case Study and Feminist Interview Technique (Devault & Gross, 2006; LeCompte & Shensul, 2010): I designed the research tool of the interview in the feminist and ethnographic frameworks to be semi-structured and open in way that invites participants to share what is deemed important to them rather than firmly directed by the researcher. While I was primarily interested in questions of bias, leading with language that asked participants about experiences with gender bias specifically may have limited my findings. I developed an iterative process of crafting follow-up interviews based on the language and concepts expressed by participants in the initial interviews. The key aim was to elicit episodic memory of situations in which participants experienced music entrepreneurship education to analyze those experiences for perceived or subtle gender bias. I also interviewed the educators and program administrators who have been developing and providing entrepreneurship education in the selected music programs.

The awareness of educators regarding issues of bias and how that may have affected their students was an important perspective to gather.

Interpretive Phenomenological Analysis

While the dominant research method for collecting data was the use of ethnographic case study, I chose an analysis method that reflected my positionality as a researcher in selecting and coding the data. In order to code the language of the participants, I followed the process of interpretive phenomenological analysis (IPA), which requires hermeneutical interpretation by the researcher to contextualize the themes that emerge across the interviews. "When people are engaged with 'an experience' of something major in their lives, they begin to reflect on the significance of what is happening, and IPA research aims to engage with these reflections" (Smith, 2009, p. 3). A phenomenon that became evident during the course of the interviews with multiple participants is that the reflections on experience did not occur through the lens of gender explicitly. I routinely introduced the topic and then asked if participants had experiences they thought might be connected to gender. "Interviewing allows the researcher and participant to engage in a dialogue whereby initial questions are modified in the light of participants' responses, and the investigator is able to enquire after any other interesting areas which arise" (Smith, 2009, p. 57).

Participant Observation

An especially valuable tool of ethnographic research, participant observation allows the researcher to observe interactions within a community of participants. Questions of gender bias can be especially illuminated when one is able to observe verbal

and non-verbal interactions among groups of participants. Ortner (1974) wrote that the method provides

> observable, on-the-ground details of women's activities, contributions, powers, influence, etc., often at variance with cultural ideology (although always constrained within the assumption that women may never be officially preeminent in the total system). This is the level of direct observation, often adopted now by feminist-oriented anthropologists. (p. 69)

Participant observation is a valuable companion technique for interview data gathering as "such information can provide important contextual information, a different perspective from the interviews, a check on your interview data" (Maxwell, 2013, p. 88). Spatial mapping is another valuable technique of observation (LeCompte & Shensul, 2010). How female-identifying students and male-identifying students and their teachers navigate space in the educational setting leads to relevant observations of how power and social networks are negotiated within and across genders. Where possible at the sample institutions, I observed classes on entrepreneurship topics. As the student participants progressed into the professional setting, I attempted to visit and observe their professional activities such as rehearsals and events. I used audio-visual methods for recording participant observations where permitted, although artists may be protective of their work in these moments, in which case, I employed field notes to generate data for further analysis.

Recruitment

The criterion-based selection for the study population was as close to "typical case selection" as possible (LeCompte & Shensul, 2010, p. 159). Students enrolled in high-level music courses are already at a unique standard of performance talent. There

are, however, always demarcations among students. Those who seemed favored by opportunity, for example, may study with the most famous of the faculty, may have been awarded a particularly prestigious fellowship upon enrollment, or may already be represented by management. In this study, I aimed to "give voice" to those students in the middle of the student spectrum in terms of achievement and opportunity. I intended to see whether entrepreneurship education might provide a special opportunity for advancement or perhaps reinforce barriers already accumulating for students who have not been singled out as exceptional among their highly talented peers.

The sample was drawn from the population of current students in well-developed music entrepreneurship programs with a rich assortment of resources for accessing entrepreneurship education. Because the interview process overlapped the graduation of some of these participants into the professional world, it became possible to delineate between how female-identifying students characterized their experience with education within the context of being current students and how that education met the realities of the professional world. This helped establish some evidence for whether bias was intrinsic to the education or the field of entrepreneurship or whether bias was encountered because of institutional barriers already present in the professional music environment. Using my connections to several career offices at music schools as well as a network of current alumni, I employed the process of snowball sampling to recruit student participants from those institutions for interviews.

Timeline

A longitudinal study which follows current students of entrepreneurship through their careers would be exceptionally informative, but the scope of data collection for this study was limited to just over one year. I began the research in the spring semester of 2019, which was the final semester for some of the student participants. This provided an opportunity to inquire about the totality of student exposure to entrepreneurship education and how they were positioned to enter the professional world. These students became alumnae during the course of data collection, and I continued to conduct follow-up interviews as these students encountered professional life outside of school. I followed the final summer post-graduation, during which they may still have been participating in student-type activities such as festivals and internships. The identification and participant observation of entrepreneurial music organizations and the observation of classes took place in spring of 2019. While it is sometimes difficult in research to offer a tangible benefit to participants outside of gift cards or direct payments, one potential benefit to this study's participants may have been the opportunity to reflect on the transition out of school into work life, which can be a challenging time for many students, as evidenced by some of the feedback in the member-checking stage of the study.

Ethical Considerations

I intended in this research to have the lowest psychological impact possible for human studies conducted with an adult population. It was evident that as they explored questions of gender and bias, participants recounted many painful experiences. Reflection

on career goals and aspirations may also have touched on topics that were sensitive as students and recent alumnae were just beginning this life stage, and uncertainty played a big factor in generating unpleasant emotions such as fear and self-doubt. I provided appropriate language for informed consent to potential interview participants so that they would have the opportunity to self-select out of this reflective process.

At an institutional level, I set out in this research to examine whether bias exists. The illumination of such bias could have also created discomfort or conflict as institutions and the people who work within them as administrators and educators grapple with the implications. Thébaud (2015) cautions that "[o]rganizational efforts to prevent discrimination are also often unsuccessful and may even produce the opposite of their intended outcome" (p. 61). Thus, the recommendations developed in this research may rely on further development of community input, so that changes to curriculum intended to provide inclusiveness do not suffer the characterization of excluding others. Because specific incidents of gender-based bias were identified, I have anonymized this research to the fullest extent possible. I presented qualitative interviews and participant observations using pseudonyms, anonymized locations, and a minimum of identifying features, and I took quantitative data as a group from a number of schools without identifying specifics.

Validity

I based the validity of this study on the "appropriateness of the tools, processes, and data" and how those elements relate to the research questions (Leung, 2015, p. 3). I took care to define the epistemology and ontology of the concepts with which this research is concerned. Establishing concrete validity in qualitative research in particular

goes somewhat against the constructivist grain as not all methods of inquiry and the results gathered will be replicable. I borrowed Maxwell's (2013) standard for validity with regard to qualitative research, which is a "straightforward, common sense way to refer to the correctness or credibility of a description, conclusion, explanation, interpretation or other sort of account" (p. 122). This approach provided a means of judging whether the data collection and analysis are creditable if not "valid" to the extent expected in quantitative, positivist methods of research.

Maxwell (2013) cautioned that during the development of the research design, the researcher should be aware of two key threats to validity in qualitative or mixed methods research—*researcher bias* and *reactivity*. The first, researcher bias, referred to my positionality as a woman, musician, educator, sole proprietor as a professional musician, and the bias I brought to bear as an academic researcher. I continually vetted my methods—including research questions, use of portraiture, reliance on the value of the researcher's interpretations in the use of IPA, and the process of member checking—for bias as I aimed to illicit and interpret authentic responses as opposed to imposing my bias through leading inquiry. Grounding the methodology of this research in feminist theory made me mindful as a researcher of the power imbalance students may feel when interviewed by an older professional person (Devault & Gross, 2006). In the second threat that Maxwell identified, reactivity, as someone versed in music education and career development, I may have introduced reactions in my participants, especially in the interview and participant observation methods of research. While my influence and bias may have both been unavoidable phenomena, I preserved the benefit of gathering data

through qualitative techniques as I remained aware throughout and attempted to relate for the reader transparently when and how these factors may have occurred (Maxwell, 2013).

My conception of the interview and such participant observation techniques as ethnography—beyond case study—acknowledged the embeddedness of myself as a researcher with internal access to and experience of the music school culture and profession (LeCompte & Schensul, 2010). This positionality made the use of IPA appropriate, as the researcher is assumed to have additional knowledge relevant to hermeneutically developing themes from interview data (Smith, 2009). A key element to establishing validity within qualitative research was respondent validation (Birt et al., 2016). The development of ongoing relationships and follow-up interviews with study participants enabled me to member-check my interpretations and coding choices for interview and observation materials. Validity in this study depended greatly on the authentic presentation of the perspectives I encountered and my effort to provide as open a space for reflection to participants as possible.

Reliability

I based the qualitative components of this study on data obtained through publicly accessible records or through records requests that other researchers could replicate. However, the effort to maintain anonymity for the participants and the institutions with which they were affiliated necessitated the withholding of information that another researcher could access precisely. This certainly impacted the direct replication of this work.

Generalizability

The analysis of the data collected for this study, especially in terms of the qualitative data gathered through interviews and participant observation, was concerned with the specific populations and locations outlined in the discussion of the sample population. This limits the potential generalizability of this study to similar populations at similar institutions. Triangulation among the institutions and participants from these institutions will inform the degree to which this research may be generalizable at all. Furthermore, as this is a study concerned with gender and dependent on feminist theory and methodologies, I am mindful that I will not capture the voices of all female-identifying or femme experiences. As Devault and Gross (2006) cautioned, "We need to be cognizant of the differences that exist among women and be sure that when we speak on behalf of women, we are not really only speaking on behalf of some women" (p. 175). Generalizing beyond the experiences of the interview participants could conflict with the intention not to impose interpretations on other women who have not had the opportunity to speak for themselves.

The quantitative data gathered, however, may point to generalizable trends for female-identifying music students entering the profession, while the qualitative components are intended to provide a narrative contextualized within the quantitative picture.

Analysis

Typical of qualitative and mixed methods research, my analysis employed techniques for coding as well as connecting analysis among the responses of participants. I gathered qualitative data comprised of the etic views of female-identifying music students engaged in music entrepreneurship education and related that data to emic conceptions of gender and economic theory. I constructed a narrative of experience and compared that with experiences across the range of participants to determine whether any themes emerged and whether those themes were related to gendered experiences. I further analyzed the narratives in relation to the quantitative setting established for the degree to which gender imbalance is present in the curricula in which the interview participants engaged (Smith, 2009).

Summary

This study was descriptive in nature, and I sought to assess the current landscape of entrepreneurship education for female-identifying Western art music majors. While the arts are not the most high-stakes human endeavor, and anyone who is able to achieve admission to a music school to pursue art at the highest level is undoubtedly privileged in some sense, the state of the arts and art education is symptomatic of the priorities of a society. Whatever the limitations of this single study, examining whether music schools are failing to educate equitably or are educating toward an economic and career generating system which suffers intrinsic bias based on gender is a timely pursuit.

IV: RESULTS

Introduction

I conducted the research for this study over the span of more than one year from spring 2019 to late summer 2020. The initial interviews occurred in the first half of that span, and the follow-up interviews began in January 2020. I conducted the observations in the spring and fall semesters of 2019. The data collected from website reviews for music entrepreneurship programs were conducted during summer 2020. I recruited Participants by email with a message that asked whether they would be interested in participating in research for a dissertation on women's experiences in music entrepreneurship education. Follow-up interviews were shorter than the initial interviews, lasting 30 min on average. Two formal questions emerged from the initial interviews on attire and family planning, and I used the balance of the interviews to follow up on changes in circumstances such as graduations or job.

The research design for this study was inspired by the methods described by ethnographic researchers referenced in Chapter III. While it was not possible for me to embed myself in any of the sample institutions directly, aside from the limited opportunities for observations, my knowledge of the culture of these institutions, and in particular the kinds of career and entrepreneurship departments under study, informed my research process and the analysis of the themes presented below. Themes emerged across several responses to my interview questions. I asked every participant the questions that framed the two semi-structured interview protocols—one for administrators and one for

students and alumni. I posed additional questions to participants as they began to relate specific events in response to the interview questions (Smith, 2009). Because the theme of gender did not emerge organically in all but one of the interviews, I posed the question of whether participants felt they had witnessed or experienced gender bias in their own school or work lives. While commentary on phenomena observed by the participants represented an important part of the findings, the recall of specific events that participants felt were relevant to the questions was the goal of the interview methodology. Follow-up interviews conducted with students and alumni, but not administrators, included specific questions on the themes of attire in the workplace, family planning, and discrepancies in pay or the observation of women performing additional, uncompensated labor. The structure of these interviews was also open to the extent possible to invite participants to reflect on changes that may have taken place form the time of the first interview.

Once I developed a summary of each participant's interview material, I provided participants a copy of their summaries. I asked participants to review the summary if they were interested and available to do so and to provide commentary or clarify where there may have been misinterpretation. I also used this process to allow participants an opportunity to affirm their comfort with the level of anonymity in their summary. I updated or removed any information that was initially misrepresented or any detail that a participant chose not to have published. For the process of member checking, I contacted participants by email with a draft of their interview summary. I did not pose any additional interview questions, but a few participants provided additional updates or commentary via email, and these were included with their permission where relevant.

The Institutions

I anonymized the names and identifying details of the institutions to protect the identities of the participants and all others affiliated with these institutions. Therefore, a complete analysis of the qualities of each institution is not possible, but there were marked similarities among the institutions. All three institutions featured distinct music entrepreneurship departments with dedicated staff and a crossover function of providing career development support. The specific departments and course offerings were all developed within the last 10 years.

The Participants

I changed the names and identifying details of participants to protect their anonymity. I recruited participants from three conservatories or schools of music across the United States. Participants included administrators, current students, and alumni from these institutions. The snowball sampling method for this study resulted in the participation of nine current students or recent alumni who had graduated less than five years before and four administrators of entrepreneurship programs at these institutions. Six of the nine students and alumni participated in one additional interview. All of the participants were referred directly by someone I knew or by another participant in the study, and they responded directly to my invitation to participate. Wherever possible, I conducted follow-up interviews with the student and alumni participants at intervals of more than six months after the initial interviews.

Among all the participants, including the administrators, the instruments played included flute, piano, bassoon, percussion, viola, and voice. No instrument was represented most frequently. Two of the student/alumni participants and one of the administrative participants self-identified as having come from nations of origin other than the United States. Only one participant self-identified as non-White, specifically as Asian of Chinese descent. Only one participant self-identified as lesbian. During the course of their interviews, none of the participants volunteered that they identified as a gender other than "female." The primary criteria for participation was affiliation with one of my three institutions of study and the self-identified gender of the participants in response to my written request to participate. Questions of sexual orientation, gender fluidity, and ethnic, racial, or national origin were not explicitly posed in any interview, and these details were only noted when the participant offered this information. It is likely that the vast majority of participants were White given the racial demographics of classical music in particular (Doeser, 2016). I considered the intersectionality of other factors of identity important enough to merit additional specific study.

The institution employees who administer these entrepreneurship programs are typically referred to as the administrators of their programs, but where they have also held faculty appointments, this distinction is noted. They all engaged in teaching activities in the area of entrepreneurship as well as one-on-one career advising with students. Their roles also included administrative duties related to curriculum development, programming, staff management mentorship of students engaged in entrepreneurial projects, and assessment. I asked administrators to describe their

programs, backgrounds in the field of music entrepreneurship, and educational philosophies and practices surrounding their work with students in the field.

The interviews were conducted over video conferencing software when the participant selected that option. I conducted interviews with some participants entirely via telephone. An interview occurred in person in one case. I recorded and transcribed all interviews. I used transcription software to render the first basic transcription and reviewed each recording in full as I edited the transcripts for accuracy. I processed each interview further through the method of IPA outlined in the methods chapter (Smith, 2009). What follows is a portrait of each participant and elements of their initial interview. For those participants who were available for follow-up interviews, these details are also summarized. The following chapter will include a detailed analysis of emergent themes across the participant interviews and observations. Where interviews were directly quoted, I edited quotes for clarity, preserving the language of the participants but removing nonverbal sounds, except where the act of pausing is highlighted to demonstrate a participant's process of thought.

I present the responses with a sketch of the participant's history in music and entrepreneurship education. The portraits presented here follow the chronological arc of the interviews, which typically began with general details about music and education in music entrepreneurship. In all but one case, only direct questioning led to the recall of specific events that the participants felt might have been affected by gender bias.

Table 1 Pseudonyms for Institutions, Administrators, Students, and Alumnae

School Pseudonyms	*Administrator Pseudonyms*	*Student & Alumni Pseudonyms*
The Halstead School of Music	Kathy	Sophie
	Emma	Susan
		Natalie
The Metropolitan School of Performing Arts	Andrew	Mary
	Christine	Eva
		Jenny
Middle State University	Stephan	Charlotte
		Anne

Administrators

The Halstead School of Music

Kathy

Kathy was an administrator and faculty member of her current institution, advising students on matters relating to music entrepreneurship as well as leading courses. Her focus was primarily on working with graduate students. Kathy detailed her many career activities in addition to heading her department, saying,

> I was a performance major and continue to play [my instrument] and chamber music at venues and some solo performances and teach music as well to different types of musicians of all different ages, all different styles. It hasn't been my primary position, but it's been something that has been a piece of my work since leaving school. So, I still very much identify as a musician and performer.

When asked how she had entered into the field of entrepreneurship education specifically, she said, “I feel like I was lucky and fell into it.” While her institution had some entrepreneurship- type offerings when she was attending school, it was not a field that she majored in. It was her activity post-graduation in the career field that she felt led her to have a body of knowledge that could be taught to other students. She said, “It was through connections with my internship that led me to apply for a job with [a major] symphony.” Through connections at that symphony she gained employment at her next position.

Kathy had come from working at another institution not selected for review in this study and had extensive experience in developing entrepreneurship curricula from her roles at two schools. When asked to describe how she came to be connected with the field of entrepreneurship, Kathy said that she was “lucky and fell into it.” Through actively participating in roles that helped her develop entrepreneurial skills, she was then able to analyze and codify into the curriculum what she had done. Kathy shared the upward trajectory of her career, highlighting experiences in which she had been given the resources and opportunities to develop her ideas into larger projects. She also described the persistence with which she approached the development of one of her early academic projects. One institution was developing a new program, and Kathy thought her insights would make a valuable contribution, but her enthusiasm did not result in instant adoption of her ideas. She said of her effort to enlist support,

> I picked up the phone. I had one day left. I called and they’re like, “yeah, come on over. I’d love to meet with you.” So, they shared with me there’s a summer program [for entrepreneurship], and by that time I had given my pitch multiple times. I gave it a seventh time. And the person who I was speaking with went, “Huh, that’s really interesting.” And he picked up the phone and called somebody and said there’s somebody that I

> want you to meet with. He walked me up to the president's office, and I gave my pitch an eighth time as to what I was doing and what I was looking for. And it was a short, quiet, weird conversation. And three weeks later he called me. He's like, "I now have the funding to start a program."

Kathy conveyed the degree to which she had to persist in articulating her idea to gain traction. This took place almost a decade ago, which was still early in the inception of many entrepreneurship programs at schools of music. Kathy went on to reflect that

> At that time, I didn't identify as an entrepreneur. I have since changed that mindset because I think part of being an entrepreneur, especially in music, in the arts, is about seeing opportunities where they don't exist. It's not always creating something new, but it's how you can provide value and use your music and your art to do that.

One skill that Kathy thought of as highly important for entrepreneurship students was that of developing an entrepreneurial mindset. She described this feature as "trying to identify a challenge and what I can do about it." Kathy also felt that students needed to develop a sense of self-efficacy. She said that educators needed to ask, "How do you help the student reflect back on their own individual goals and desires and whatever those pieces are that they want and help them grow and develop in that way." She also described a threefold process of self-reflection, engagement with the work that others had done successfully, and analysis of where a student's self-reflection and the possibilities for development intersected.

Of her current program, Kathy said, "The students that are here are very much experiencing and completely engaged with what it means to develop their own selves as musical leaders." Kathy spoke of a department that frequently received more applications from women than men and frequently had more women as participants in programs. She saw a need for programming that addressed women directly because she was aware of the potential for gender bias to affect her students despite the general entrepreneurship

training they were receiving. The offerings focused on women and networking as the way in which women developing relationships in the work world can either benefit or hold them back. Kathy cited some of the systemic issues affecting women, including the gender wage gap and issues of communication such as speaking up or requesting more financial compensation.

Kathy connected the concept of communication with negotiation in the work space and said, “If you look at negotiations, oftentimes that’s thought of as a very contentious situation and women for many reasons have not chosen to speak up.” However, she also said, “In some ways all conversations are a kind of negotiation, just as all negotiations are really just conversations.” Kathy thought it was especially important to teach “women how to negotiate their salaries because regardless of all the other things, it’s just been proven time and time again. Women do not negotiate. And this has nothing to do with music. It has everything to do just with gender.” She also highlighted the potential for change when people in marginalized communities are able to speak out and suggested the need to “build advocacy skills for how to talk about this challenge and how it impacts all of us.” Kathy mentioned that she has also served on the diversity committee of her institution. When asked whether all students could be taught the skills Kathy was describing, she shared an example from her own classroom. She said she could think of one student who was

> incredibly talented, incredibly thoughtful and so quiet. Much of the grade is based on participation because it’s all about the reading, and I have been helping her think through strategies for how to prepare her own conversation and speaking points and being able to speak up and looking to her at different points in the class to encourage her to speak.

Therefore, it was possible, Kathy thought, to teach all students these skills, but she acknowledged that students might take to the information with varying levels of success.

Kathy felt it was crucial, however, to develop a "safe environment" in which students like the one she referenced to practice these skills, especially because the world is not always a safe and encouraging environment."

I took the opportunity to ask Kathy about her own personal experiences with gender bias in her career, and she answered,

> So, for nearly two decades [this] has been something that I've worked within and navigated, whether that's been with female bosses or with male bosses, and it's such a welcome relief to still be in [my institution] and not have any of the overt or subvert or micro aggressions or any of that come through.

Despite her progression to the top of her field, Kathy had experienced clear instances of gender bias, and she was one of the few participants who was not hesitant about labeling as such. She referenced one professional incident that involved a work rumor about her having an affair with a person of authority and thus gaining her work role as a result. Kathy also suggested that bias was not always just something that men directed toward women. She described one female colleague who "took pleasure at demeaning me in front of all of her male-identifying colleagues and would rip apart my work in front of everyone else." She described another encounter, saying,

> A female superior looked me up and down and said, "Well, if I were to go on a diet, maybe I'd get as much attention as you are right now." And I was dressed very conservatively ready for a board meeting, but just not being taken seriously because of my age, because of being female.

The interactions rose to the level of Kathy seeking support from human resources, which she did not get. Kathy went on to reflect on the degree to which she had worked to overcome what she felt were the frequent biased perceptions that others held of her. She said,

> I was dressed very conservatively ready for a board meeting, but just not being taken seriously because of my age, because of being female. And not being listened to for whatever reasons were out there that other people projected onto me. But it's been something that I have worked with in every single year in my career.

The interview closed with Kathy offering to connect me with students who might be interested in participating. She also said she was interested to see where this research was "headed" when the time came to write about it.

Emma

Emma held a unique position among the group of interview participants as she was both a current doctoral student and a staff member for an entrepreneurship program. Emma began as a performance major in her undergraduate institution. Emma had completed two master's degrees, one in education and the other in performance, and had worked successfully in performance for local orchestras and as a soloist. She said of her performance career, "I'm [an instrumentalist] first and foremost. I've been doing that ever since I was a high school undergraduate." She added, "I've done chamber performances. I'm a sub list for the local orchestras. I've worked with contemporary ensembles, like done a variety of different types of playing within all this as well." Emma had gone into her college education intending to focus on K-12 education. She described coming to the awareness that this path was not for her, saying,

> I actually went into undergrad wanting to do a dual major in both education, regular elementary education, not music based, and music performance. I found out early on that I couldn't teach what you would expect with the music education route of high school band, choir, and stuff like that. I played around with it and I just didn't have the patience and the strength for it.

Emma had completed her entire undergraduate education and was between her two master's degrees before she was introduced to the concept of music entrepreneurship as a

part of an outreach program opportunity. When I asked her whether she had participated in entrepreneurship at any point in her previous degree programs, Emma said "So, absolutely not—undergraduate, no entrepreneurial skills whatsoever. Master's degree, same thing. It wasn't until a festival in between my two master's programs that it was introduced to me." There, Emma was exposed to an ensemble that had assigned administrative roles to its members, working collaboratively to facilitate the performance activities of the group. She described learning that "it's super important if you're going to be doing chamber and to be able to interact with your audience, too, you have to have public speaking skills. And we each have a part to play in how we run." Her experience tracked with the awareness of educators in music entrepreneurship that increased performance opportunities often come from musicians developing chamber ensembles with the organizational ability to create concerts in their communities.

Like a number of participants, Emma defined the term "entrepreneurship" by connecting it with leadership, saying "although a lot of people automatically slam the word 'business,' it is more of the mind-set that you are running things, you are leading things." Emma connected her conception of leadership to the successful articulation of ideas for those who can help one implement those ideas and the organization of a larger goal. She said, "It's a team effort and in most cases you're usually working with other people. Whether that is your fellow musicians, whether that is your coworkers, or whether that is your clientele and your audience, you are not alone."

Emma cited communication as a key skill essential for success according to her conception of entrepreneurship and leadership. She explained,

> Communication is a skill and an idea, and that's something we can bring over from musicianship pretty quickly. But also, we have a certain

> idea and a terminology that is in our tool belt that sometimes we throw around and just assume everyone knows what we're talking about. So, the idea of clear communication and acknowledging that there are other people involved at however many levels there are because in order to be a leader, there have to be people who are also assisting you in that role.

Emma described several occasions in which she had been granted the opportunity to lead or contribute to projects in substantive ways throughout her experience in music entrepreneurship education. She spoke with pride about her role as an intern which included developing "a brand-new kind of offset of the [original] organization. And this one was entirely in my hands. My boss basically said, 'I'm going to let you run this.'"

It was clear that Emma's experience in entrepreneurship had generally enabled her to develop a career that included a number of her interests. Her participation as a member of the entrepreneurship department spoke to her enthusiasm for the field. She described taking as many classes as she could including in subjects on "anything from grant writing to taxes for musicians and financing to branding and networking and marketing, and all that for a project that you're interested in." Emma said that the internships her department cultivated were intended to match the interests of the students. She also said that her department

> had tons of presenters come in to talk about how they've formed and created their own materials, or their own business, or their own website and give tips and pointers. So, there's lots of master classes that will come in, and they'll play, but they'll also talk about the other side of things and how they figure things out on tour.

Emma considered her specific opportunity to reflect on her education now that she was employed in an entrepreneurship department and tasked with writing about examples from the field of how organizations succeed.

Emma had come to her professional position through her administrative experiences in internships. She described some of her activities, saying,

> I was talking to them about how to increase their outreach to a younger audience. I was helping build, I help them build a brand-new website. We got more social- media engaged. I wrote grants for them, which we won. I assisted them with kind of reassessing and analyzing some data that they've had, and they just never got around to doing anything with.

Emma valued those opportunities to share her ideas and make suggestions that were well received in the organizations in which she participated. Emma spoke about specific mentors, saying one was the reason she went to work with a specific organization. She said,

> What drew me to the organization was that woman alone and her connection with me and her support of me. And it was almost like having another person that I knew I could turn to and talk to you about these things, and she'd be honest, and she liked to listen to my ideas.

Emma reflected that this mentorship did not occur just during the course of her time with the organization but was a source of ongoing support. Emma said she felt entrepreneurship skills were "100% universal" and could be learned by any student. However, she also said, "Whether the attitude on the other hand is universal and that's where the problem lies." Her sense was that some students were less aware of opportunities as well as potential challenges, and that they faced being "side-swiped" by the reality that not all plans go well despite practice and preparation. A key question that she said her students asked her was often, "How do I make a living while I'm taking auditions?" Emma added that she encouraged students to begin

> thinking outside of what they're good at and making it connect with their audience, because without that they don't have a job. I sense sometimes that there's a block, that they're just safe as long as they're within a large institution.

While Emma thought that a musician should understand one's own interests and align one's work goals with those interests, there were the additional interests of one's

audience to consider. She said, “It is a business after all.” She reiterated, “I also think there is a certain mindset that you do find amongst people who are really into this, and those people are usually much more open minded.” She added that she often found that “those students are a little less concerned with what’s going to happen next. They are more likely to land on their feet and take something and run with it rather than stop or get scared or whatever.” Emma felt that her department did a good job of reaching students through their individual interests to develop the broader set of skills and thinking.

Emma explained that women led a number of the organizations she had researched and that there appeared to be a great deal of opportunity for women to take on leadership roles especially when they were the ones creating the ensembles. She said,

> I think there’s still lots of opportunities and interestingly enough, a lot of the people that we’re talking to and interviewing, there’s a predominant number of them that are actually women that are starting those groups or are one of the leaders of the groups.

Emma noted that in more formalized organizational structures, the leadership still tended to be primarily male. This was evident when her department tried to invite speakers to events. She said of higher education,

> I think that their role models are slim and limited, and that’s interesting. We keep trying to find new people to come in and speak for us, and it’s harder to find that representation everywhere. So, when we’re looking for deans to come in and be our keynote speakers, there are fewer female deans than there are male-identifying.

When asked whether she felt she had seen or experienced gender bias, Emma spoke candidly about negative experiences related to her identity as a woman. Emma described being introduced to another faculty member at a university where she had been hired for a performance-teaching role. She related,

> I’m being introduced to another faculty member over at [a university] by the director who I just met. The faculty member’s response

> is “oh she’s adorable,” and I was like, if I was a dude, would you have said that? I’m in a blazer, I’m in nice clothes, you know, I’m not saying anything cutesy and I don’t have pigtails on. What about me was adorable?

Emma’s insistence on the appropriateness of her appearance as suitable for the setting was the first of many such reflections by participants about how attire and appearance relate to gender and social messages that are communicated to others.

During the course of the interview, Emma described her department’s efforts to organize written articles for a collection on the topic of entrepreneurship, and as she was describing the development of the project, she realized the balance of male to female writers was actually quite uneven. She began describing the project saying,

> I am one of two women who actually contributed to any writing to this group, and there’s been 25 case studies. I wrote three, so that’s nice. But one other woman wrote one and then the rest of it, men.

She went on to reflect further and considered aloud, “I have never thought about that. And we’re the ones bringing these people in. So that’s also kind of interesting as well. Like why are we bringing the men writers? Good thing to know.” Emma felt that there was pushback in her experience as a woman in leadership positions. She explained,

> One thing that I do know is there’s that pushback that any woman in leadership roles is usually portrayed sometimes as being bossy or pushy or demanding or something along those lines. And after getting in my new role, another female basically thought that I was trying to take over and be a part of something that she already was supposed to be running. I mean, and I was just like, I’m just trying to think of things more efficient, so let’s keep working together.

Of this dynamic in an office in which women were managing, Emma said,

> Someone’s got to get on top of things and remind people, while also being like a coworker. And that’s a very interesting mix because a lot of times when women are the bosses there can be a tension or a hesitation or trends into quote-unquote nagging when things need to be get done rather than just deadlines.

Emma identified certain instruments as still carrying a gendered association, which made it harder for women to enter those areas. Emma also saw a challenge for women who wanted to pursue solo performance careers in particular. She said,

> When you think about soloists of course, you know, vocalist, pianist, violinist, there is this idea of attraction. You see the posters across the board and you're more likely to see the more appealing glamour, glitzy photos. Then even the quirky guys, you know, there'll be ones with like funny socks just doing one of these poses, you know, and the girls never have those poses.

Emma also expressed her opinion that women tended to lead outreach and educational activities and seminars, and courses on those subjects typically featured women contributors. She felt that the domains of business and law were primarily led by men and that there was definitely a distinction among the different activities in music and entrepreneurship that might be considered to have gendered associations.

Metropolitan School of the Performing Arts

Christine

Christine had recently been appointed to a leadership position in her entrepreneurship department at The Metropolitan School of Performing Arts. She had come to her institution from a position with an artist management company, and she had seen first-hand the business of western art music from that vantage point. She had worked for two different organizations with similar professional roles prior to joining The Metropolitan School of Performing Arts, and within these jobs, she had a career advisement role. Like all the administrators of entrepreneurship programs whom I interviewed, Christine had majored in musical performance in her own educational career. She had encountered a teacher who had questioned her dedication to the instrument because she wore nail polish to her lessons. She described how he "was really

not accepting of it, and then quickly spiraled to close my notebook and tell me that I was so talented, but it's just such a shame that I don't take this seriously." Christine had also focused on business at her undergraduate institution. Of pursuing her own performance career, Christine said, "I chose not to pursue performance because I never felt comfortable with self-promotion. I felt more inclined towards helping my peers promote their projects and decided that I preferred to be involved behind the scenes." Christine chose to move into the higher education of artists from the management sector to have an impact on a greater number of artists' careers.

Christine's description of entrepreneurship was two-fold and referenced a professional component, which she conceptualized as organizational skills, and entrepreneurship, which comprised the development of original projects. She described professional career activities saying they "sometimes to me lean a little more on the administrative side in terms of communication skills, contracting, planning ahead, and scheduling either rehearsals or just booking travel in advance." She felt entrepreneurship had a larger scope that related to creative thinking, saying that within entrepreneurship education, students

> start to think of some ideas for their own projects and that's where the entrepreneurship part comes in, where we start thinking kind of globally about what is the idea of the project, what's the message, what resources are available to you, and what can you tap into to bring that project to life.

She felt that there was a natural educational progression in starting with the professional skills comprising the introductory curriculum and the eventual development of the reflective skills required for entrepreneurial thinking and eventual opportunity development. She said the goal was then that students

> can often launch their own projects and be able to sort of think them through from start to finish. Even things like budgeting or how much time

> do I need to prepare this? Do I need to pay my artists that are performing with me? Those sort of feed out of that professional development and then into entrepreneurship.

Because of her background in business, I asked Christine to speak to whether there were differences between artistic and commercial entrepreneurship. Christine offered a clear assessment of how arts entrepreneurs still face a challenge of garnering financial support specifically. She said,

> Art can sometimes be not regarded as important or as a financially worthwhile investment. I think in that regard it's actually a little bit harder for performing artists to be entrepreneurs. They have to actually be very resourceful and creative, and really tap into their network, and who they know that might be able to help them. Whereas in business, I feel like you still need to do those same things, but often there is more of a financial incentive. It seems like oftentimes when people are getting involved with performing arts entrepreneurship, they're not totally sure what it is or if it will be well received. Business can maybe be a little bit more concrete whereas the arts are a little more abstract. So, I think it's a little more challenging to be convincing.

Christine spoke of the specific courses she had taken in business, and she said "I took accounting, I took management and organizational analysis. I took a business structure of the music industry course," though she admitted "accounting, I have to say I have not used at all." She felt the organizational analysis course was the most beneficial as it related to how people develop organizations that can be not only for-profit businesses but also artistic ensembles.

She said of the programs her current entrepreneurship department offered, the topics that were most frequently requested related to website and development of online presence. It was not so much facility with the technology of online media that students needed help with, but "how they curate the content. Is your performance persona different than your personal persona or should it be, and what are some of the best practices?" Based on this assessment, I asked whether Christine thought best practices

differed between men and women. She then addressed a challenge she felt male-identifying students faced, saying “I think that the male performers, at least in terms of image on social media or on a website, can sometimes have a harder time communicating what their brand is or what their performance persona is because so often they just feel like they have to wear a suit.” She went on to say of women that, “In a way, women have more options. It also can be hindering because are they being promoted on social media or being booked because of how they play or because of how they look?” As an example, Christine referenced a review that an ensemble she knew of had received. She said that the writer “did not feature a picture of the whole ensemble. They featured a picture of [the female ensemble member] and commented on her arms and how much she looked like [a specific movie star].”

Christine’s department provided programming, advising and financial support to students for project development. She said the applications were generally balanced in terms of men and women, but she noted that often when women did apply, the projects were “women centric.” As a result, she felt those projects had “a female driven mission and then therefore are very committed and passionate about that mission.” She said the projects that included men and women or just men tended to “come across as a little more business oriented and straight forward rather than like having an emotion or passion sort of behind it.” It was Christine’s opinion that, if anything, there should be more entrepreneurship curricula developed to truly prepare students to feel “confident and comfortable” with the entrepreneurial activities of communication and idea promotion. Christine acknowledged the time limitations that students often face in their schedules to access all the entrepreneurship programming available to them as an elective resource.

I broached the subject of gender bias with Christine, and she shared not only her impressions of what students may face, but also her own experience, especially in the professional arts management world. Christine began by saying she did think women students were generally well prepared for the professional world. She went on to say,

> I think sometimes, especially with international students, international women, I think it can be a little bit of a culture shock and change operating in the United States, in the performing arts. There are different expectations of women in different countries.

Christine also expressed some concern about the power that faculty members have in music schools, especially when those faculty are well regarded in their own performance careers. Christine said,

> Faculty members have an almost like a godlike status, and I don't think this is only specific to female students. It could be with male-identifying students as well, but just that it is more prevalent with females, would they feel uncomfortable changing their major teacher if they were in a situation that they felt was inappropriate, or would they feel like that was burning a bridge and sabotaging their career? It's kind of a dark topic to talk about, but unfortunately, I think it's an issue in classical music, especially with these celebrity, high level teachers.

Christine also expressed concern for any students who may be gender non-conforming, and she wondered if they might need more support, as well.

Christine had personal experience with instances of gender bias that emerged in the form of wage discrepancies and respect in the office. Of one of her positions prior to working at The Metropolitan School of Performing Arts, she said the "quality of my work was very good, but I was severely underpaid, and there were people that weren't there for much longer that were receiving higher salaries." When asked if she thought male-identifying students respected her in her role, she felt that they did. She then admitted that she was more comfortable speaking frankly in front of her female

colleagues than male colleagues. Christine reflected further on her relationships with women colleagues, however, saying,

> It's hard, and I have wonderful relationships with some of my female colleagues. By that same token, I think there are—whether it's insecurity or fear or you know, stress management, there can sometimes be a little bit of a competitive element with female colleagues. Maybe because if it is largely the people in power are men, then it feels like there are fewer spots for women, and maybe that's where that competition comes from. But occasionally, yes, there are female-colleagues that I have felt sort of iced out or put down, put me kind of back in my place, which feels counterproductive because we could work together more efficiently with more support.

Christine also reported that while she had a very supportive male-identifying supervisor, she felt at times that some colleagues would address him with issues, rather than bring them to her directly.

Andrew

Andrew also worked at The Metropolitan School of Performing Arts with Christine, though he was not the primary head of the department at the time of this study. He was recruited to participate in the interview process because he had been engaged in the development of the entrepreneurship program and oversaw the promotion of Christine to her position within the department. Andrew had experience developing and teaching courses in entrepreneurship. He had helped expand the department to reach students at several stages of their college careers, from undergraduate to graduate. He and his colleagues were beginning to consider the importance of this education to be so great that early intervention was being implemented further. The impetus for this development came directly from the feedback that Andrew and his colleagues had received from alumni about the challenges they were experiencing in the work world. Andrew also held a role in his institution in the area of student support. In addition to entrepreneurship and

career development, Andrew also had familiarity with the department of outreach, which engaged in educational programs often considered distinct from entrepreneurship.

Andrew came to the field of entrepreneurship through the direct experience of creating ensembles, although he cited no formal entrepreneurship education in his own college career. He said he had been a member of an ensemble in graduate school that "evolved into a collective of performers," enabling him to develop performances and recording projects. Andrew also had an interest in education, and he had held positions as a faculty member in other institutions. Andrew described his impression of the benefit of the entrepreneurship program, saying it

> would tremendously benefit [all students] to engage with the entrepreneurial activities we have going on because it's an opportunity for them to take on a leadership role or to come in and just get money to do a project that they've always wanted to do.

Andrew also shared a feature of the mission of his department, which included the development of "resiliency, coping skills, social awareness, and advocacy." He expanded on his meaning, saying that he and his colleagues wanted to

> ensure that our students are entering into the profession with not only excellent performance ability, but they also know how to work in other areas outside of performance. Are they good communicators? Are they comfortable? It's just sort of like looking at the entire individual and ensuring that they've made a good transition from sort of post adolescence into real-world working professionals.

Andrew shared his definition of entrepreneurship by saying, "I think of it as kind of activating creativity or being able to take creative ideas and actually act on them pragmatically, to understand the resources available to you in order to make your ideas a reality." He was clear that there was a distinction between being merely creative and having the tangible skills to organize a creative idea into a working project. Andrew spoke of the need for additional assessment, although the department had collected

responses from participants in programs over several years to evaluate the success of those programs.

Andrew addressed the intentionality of the development of entrepreneurship programs to include representation of a diverse range of experiences and perspectives, saying, “We’re constantly exploring these kinds of questions about how to have equity.” He then described a number of projects his students had successfully created including an ensemble that had achieved commercial success, an annual summer festival, and a podcast that had garnered several subscribers. All three examples that seemed to come readily to mind featured male-identifying creators, though women had received support from the department for other projects. Andrew admitted that there likely was an imbalance in the number of awards to male-identifying applicants, though he affirmed that there was a movement toward considering equity in the award of financial support. He also pointed out the disparity that exists in some disciplines in music, citing jazz as an example in which the representation of women in the genre lags far behind the number of men.

Andrew suggested that what determines which courses a student will take might have less to do with gender and more to do with the pressures of time, saying, “I think it would be hard to have a completely accurate portrayal of how many students are enrolled in the class out of necessity or an enrollment requirement.” He went on to reflect, however, on a certain phenomenon he had observed: a tendency among male-identifying students who were starting their own projects to do so assertively at younger ages than the women students he had advised. He said,

> Maybe that’s also a question of self-promotion. Like in what ways are male students versus female students more interested in actually

> putting themselves out there right now on the web or getting their first album made right away so they can get that out there. I think also anecdotally, I have noticed that we have first or second-year musicians in classical and jazz who are really in a rush to get there first. I don't necessarily see that as often with female students.

The confidence of these younger men struck Andrew as meaningful, especially as it contrasted with an apparent hesitancy among women. Andrew was also honest about the incidents in which visual appearance played a factor in the external hiring requests of organizations looking for musicians, citing a few examples that related to women's appearance in particular. He was clear that he did not want students to feel valued only for their appearance.

Andrew discussed the practical challenges of booking diverse presenters for entrepreneurship seminars. He saw areas in which women leaders or women's ensembles were harder to find. Andrew was interested in knowing whether women in this study felt they had experienced gender bias.

Middle State University

Stephan

Stephan led the department of entrepreneurship and career development for his institution. He felt he had entered the field as an educator organically through his experience in music-related endeavors as a performer in his own right. He described "being involved in entrepreneurial, innovative art projects for many, many years as a practicing musician. As a professional musician, I'm very interested in the whole idea of how music fits in a cultural context." Stephan referenced the integration of music in

cultural contexts and cited his background growing up outside the United States. His interests in the indigenous music of his country inspired questions about how musical languages reach across cultures in meaningful ways. This interest led him to develop his own projects that fell outside the standard performance ensembles and activities typically associated with classical western art music performance. Stephan said his career became "very involved in project development, including running a music festival for 10 years." The number of organizational and artistic roles Stephan had an opportunity to try through these activities enabled him to hone his identity as an effective arts leader. Thus, Stephan conceived of entrepreneurship in a way that included "exploring and experimenting and developing programs related specifically to music, innovation, entrepreneurship and career development."

Stephan also referenced his role in the field of communications, a branch of marketing commonplace in arts organizations, as he detailed his work history. He explained that as his career developed, "He embedded himself in communications, marketing, storytelling, branding identity, and the whole idea of music making sense in our world." Communications tie traditional marketing activities from the corporate world with the outreach and articulation of mission that is necessary for arts organizations to reach audiences. The story telling mixed with branding required for successful communications is a skill that is addressed in entrepreneurship offerings in several institutions and seemed to fit well with the role of storytelling associated with artistic creation.

The way in which Stephan defined entrepreneurship as it related to music did not center primarily on the concept of financial value creation. He articulated his definition, saying,

> I would think in some ways it's this whole concept of reimagining and repositioning and reformulating the arts and music in a way that is valuable and responsive and impactful and useful to community, society, the profession, whatever you call it. Basically, unpacking and repacking music making and the business around music in a way that has more value. I think it's pretty much about value related to music.

Stephan spoke with knowledge and enthusiasm as well as an optimism about the myriad ways in which his students could still develop music to offer ongoing artistic value as well as self-fulfillment as professional artists. Addressing the need for innovation in western art music and the necessity for entrepreneurship education in particular, Stephan stated,

> I think that on the one hand one could talk about problems or challenges that exist in the world of classical music. But frankly, I think quite the opposite is the case right now. There is a lot of opportunity and a lot of examples of organizations, ensembles, musicians who are doing truly spectacular things and showing us the way.

Stephan enumerated a number of course offerings, seminars and even certificate options in entrepreneurship designed to educate students in many of the skills outlined above. His department was connected with a school of music within a larger university; this network enabled him to connect his students with business classes from a dedicated business school. Stephan's program had also recently begun focusing content on undergraduate students to develop their awareness of entrepreneurial thinking earlier in their academic careers.

Stephan acknowledged that his department was a supplement to the work students were engaging in within their primary disciplines. He said, "We like to think of what we

do as sort of folding ourselves into the lives of the [students here] rather than being a completely separate entity." Developing partnerships with other departments in the university was a key means for finding presenters for learning lunches and seminars that covered topics central to skills needed for entrepreneurial endeavors. Of the certificate program, Stephan said there had been nearly 30 participants, and roughly half were women. Of those who had completed the program, the numbers were equal, with eight men and eight women. Stephan said, "A growing number of students are interested in taking some of the courses, but the pressure of completing their core curriculum tends to get in the way of completion."

Stephan described his intention to provide an open environment for innovation and participation in his department but acknowledged that many of the initiatives were entirely elective. He did sense that if someone felt culturally inhibited in some way, whether due to gender or another factor, they would likely have difficulty walking through the door and might miss out on benefits from the opportunities presented. Stephan affirmed, "We were very proactive in the office to grapple with issues of gender equality and cultural equality. And we program as much as we can to address those issues." When asked if emerging technologies were an important consideration in curriculum development, Stephan answered,

> I think it was in 2015 that more than 75% of cultural consumption in the United States is virtual. And so technological comfort with technology and technological fluency is extremely important. We try, in terms of how we practice here in the office, to keep up with technology, to make sure that everybody is as trained as we possibly can get them trained. We also advocate as much as we can to students and faculty about the need for technological fluency. But to be honest with you we're living in a legacy environment in which the analog world is still very dominant.

In a functional sense, Stephan described "introducing students into a set of best practices that take them into that space and enable them to communicate more effectively in the digital virtual realm," and he expressed a sense of urgency in terms of just how important this technology fluency was and would likely continue to be.

Relating technology to the question of gender equality, Stephan said, "Statistically there is absolutely an issue because by and large, you know, men and boys tend to jump on techno stuff quicker." He went on to say, however, "I've just been very surprised and excited by the number of women who have embraced this whole idea of technology and are running with it and doing amazing things." The notion that some areas of music were slow to embrace technology and even concepts of entrepreneurship was further addressed when Stephan said, "I still think that we are 80% of the time embedded in a set of relationships and practices that reinforced the past and don't really open up the future where things are really going."

Stephan felt that his department had existed just long enough that it was now possible to begin to review the data from his department to form assessments of the curriculum and the efficacy of the various programs. Stephan shared anecdotally that one student cited the entrepreneurship education on his resume as a source of "strength" in job interviews "that had propelled him into opportunities that he would otherwise not have had." Stephan was an advocate for talking to students and gathering data on their direct experiences as a means of assessing entrepreneurship programs further.

Administrator Summary

Speaking with administrators of these programs highlighted the enthusiasm with which they approach entrepreneurship education. Their interviews reflected the ways in which this education is being grounded in the work of other areas of study, primarily from the business world, but with an emphasis on the intrinsic value that makes music culturally significant. In each of the four interviews, administrative participants described attempting to formalize activities which they personally had employed or other musicians in the field were currently employing successfully. Case studies, guest lecturers, and literature on work that had been successfully implemented in the professional sphere were cited as examples of how course content was most typically developed. Each participant expressed support for the intentional development of representative examples in curricula to highlight the participation of people throughout the range of human identities including gender. A common theme among these participants was the feeling that more of this education was needed, that students would benefit from more support on issues of career development, and that there is especially a need for more participant assessment of the kind that this study outlines.

Quantitative Data

I sought quantitative data were where possible to provide some context to the programs of the administrators above. To preserve the anonymity of the participants of this study, data from the programs themselves were included in the totals presented below. Where quantitative data from programs were available, they reflected a snapshot of a field in which women were participating, though consistently in fewer numbers than

men. Data in the field of music entrepreneurship exists in the form of reporting on winners of competitions, the demographics of department heads and staff and faculty, and the facing information of a program's online recruitment page.

I reviewed the online promotional materials for 38 music entrepreneurship programs from a range of schools in terms of size and structure—conservatories, private schools of music, music departments, and music genres including classical or Western art music. I conducted this survey with three quantitative metrics—representation of women in facing-page materials, among leadership roles, and within the faculty for these programs to provide supplemental context for the information related by interview participants. One challenge with this approach was the binary assessment that I applied to images and names displayed on websites. This is not entirely in keeping with my own understanding of gender, but this approach is intended to provide a basic picture of the general binary representation of cis men and cis women in the field.

The review of information provided on 38 public facing websites reflected the following data. In terms of the primary image used to promote a school's music entrepreneurship program, 26 included a depiction of a male-identifying performer or lecturer. Twelve featured women in a similar role (Table 2.). My count did not include men and women depicted in an audience but focused on speakers or performers depicted in this space. Among those listed as directors or heads of programs, 12 were men and 10 were women. There do appear to be a number of women leading in these departments specifically. The balance of those listed as faculty within these programs leaned heavily in favor of men with 45 male-identifying faculty listed compared to 24 women. One of

the administrator participants of this study commented about inviting participants to a conference saying,

> Personnel from deans, the chairs, the departments to faculty who were thinking about being a chair or associate chair or a dean came together and talked about the skills that are necessary to be an academic advisor, and when we had predominantly male-identifying constituents. It was heavily male-identifying even though we brought in a female speaker.

She continued, "When we're looking for deans to come in and be our keynote speakers, there are fewer female deans than there are male." These data are by no means exhaustive, and there may be more information about additional faculty and staff member support than was counted here. However, the data suggest that women may have yet to make inroads in representation as leaders at the highest level and as faculty generally. There also emerges a question of how entrepreneurial leaders are represented visually for prospective students. The facing image is the first impression one has of a program, and while several depicted women, the majority depicted men specifically in positions of presentation.

While there is a gender imbalance in these numbers, the representation of women on music entrepreneurship sites appeared stronger than on standard entrepreneurship sites for schools. Comparing these sites was not originally a part of the research plan, but my search for music entrepreneurship programs occasionally led to departments within business schools. Several of these sites depicted no women at all. This may sound a note of caution to educators who collaborate across campuses with business schools where intentional representation may be less of a priority. It should also be more than a footnote that not one department leader for whom photos were displayed appeared to be non-white. Making a blanket assessment based on appearance may miss important nuances of

identity, but there did not seem to be a vast representation of people of color in leadership positions.

Table 2 Survey of Music Entrepreneurship Program Data

	Imagery		Faculty		Department Leadership		Grant Winners	
Apparent Gender	N	%	N	%	N	%	N	%
Male	26	65%	45	65%	12	55%	47	51%
Female	14	35%	24	35%	10	45%	45	49%
Total N	40		69		22		92	

Note. A total of N = 38 program websites were surveyed for the data collected. Not all websites provided relevant data, and some categories of data included more than one data point.

In addition to departmental data on administration and faculty numbers, I collected examples of the distribution of entrepreneurship awards from the published online data of four programs. The educators in this study frequently cited cash grants as a tangible resource that the departments managing this subject could provide. Grant competitions may be structured so that students have to develop a project, present their ideas, create a budget and practice the requirements for future grant applications. There is evidence that women compete for these as well as their male-identifying classmates, and the balance of awards was almost equal. I searched the winners of grants from 2018-2020 and gathered data from four institutions that displayed the names and photos of winners. The total balance of winners was 47 men and 45 women. There was a mix of ensembles, some featuring only men or women, though several had both men and women. This information supports the attitude of inclusion that the administrators described in this

study, although none of the three institutions in which they work were among the four additional institutions referenced in this count.

Current Students and Recent Graduates

The Halstead School of Music

Sophie

Sophie was in her first-year post-graduation from her master's program at Institution I when we first spoke. She had moved to a major metropolitan region to participate in a teaching artist program. When asked about her background in music, Sophie started by saying, "I'm interested in performance and also in how music shapes communities." She said that she had started learning music as a child with piano as her first instrument. She eventually settled on clarinet as her primary performance instrument. Sophie majored in music in her undergraduate institution and minored in business. Sophie said, "I had a good mentor slash friend who would always say, you know, there are so few jobs and it's so competitive and you have to be multifaceted. So, that was a specific reason to do the business minor." Sophie made the distinction between business classes, which she said were skills-based, and entrepreneurship classes, which had "more elements of 'what is our vision?' So, determining a vision and putting those skills to work towards that." Sophie did observe that the number of male-identifying students in her business courses in her undergraduate experience far exceeded that of the women students, but that the numbers were balanced in her graduate entrepreneurship courses.

Sophie described some of the courses she had taken in her entrepreneurship program, and she said that grant writing was especially important. She also said that the course in entrepreneurial thinking was useful, though she felt that it depended a lot on who the teacher was. She thought the course was a "really great way to look at designing projects and having the elements to take them into completion." Sophie thought that elements of the entrepreneurship education applied even to sole proprietor private lesson teachers. She explained,

> Just having a private studio and looking at every single element that goes into that, not only is it being able to play your instrument and teach your expertise, but it's also what is a sole proprietorship, and is a kid going to fall on your porch, on the ice and then you have to pay for their medical treatment. So, having insurance and all of that kind of stuff is in the end pretty simple, but a lot of people miss out on that.

Sophie thought that the success of the entrepreneurship program was in helping students take skills and apply them to real settings.

Sophie's interest led her to participate in two internships with missions to help provide access to music for children in regions where such programs did not exist in the public-school system. Her roles within these internships were in the areas of "development and operations." She was proud to have successfully raised funds for one of the organizations through an online fundraiser. She said it was a "really great opportunity to share the vision, working on communicating that to people who could support the organization." Her second internship focused on communications and developing "information for the following year's course and lessons and ensemble offerings."

Sophie had moved from the region where her institution was located to a larger metropolitan area to take part in an artist apprentice program. She said the program

demanded very little time, so she was able to add two other jobs to her workload: one in arts administration, as well as another position in curriculum development for students with a range of learning challenges. She cited another course as having benefitted her work in the new city:

> One of the courses I took was a public speaking course, and that's again one of those where I feel like if you have a great teacher it can be extremely beneficial. So, in terms of confidence as a teaching artist, I think that's a big thing.

Sophie also credited learning a diverse range of skills with helping her cross over into the different roles that made up her current career. When asked whether she felt the range of entrepreneurship skills she deemed important for success were intrinsic or could be taught, Sophie said,

> I think that it's partially who you are. For me, it's a lot of who my family is and what I grew up in—what I saw my parents doing. Because my mom is a maximizer, so "anything that's good, even if it's good, if it can be better, it should be better" sort of a thing. She does a lot of organizational management.

Sophie also shared that she had had several mentors. One in particular, who happened to be male, had really supported her in a way that had long term implications for her development. She noted a distinction between mentoring for near term projects and having someone who helps provide long term guidance.

> He always put opportunities in front of me. He was the one who forwarded an email about the program that I'm doing right now, and I would never have heard about it [otherwise]. So, just the fact that he was always interested in moving you forward for your own career, and I feel that with some people who could have been mentors in my life, they weren't necessarily jealous, but it was like they weren't necessarily looking beyond my time with them.

Sophie expressed that she felt lucky—she had not yet experienced negative interactions as a result of gender, though she did reference a negative job experience working for a

man and a woman whom Sophie felt had failed to communicate clearly. Sophie described, “There was some resentment happening about something that I wasn’t doing that I had never been told to do.” As a result of the breakdown in communication, the job was unpleasant, and Sophie eventually left. Sophie also reflected on the implication of being a woman in terms of accessing casual relationships with men that might have implications for networking:

> In other settings, I found just that the people who are in leadership positions—who they are friends with can really make an impact. Like, are you in the room for the discussions about what’s going to happen moving forward? In work settings, I found that if I’m not friends with those—specifically men—who hold the highest positions, they’re not listening, necessarily, to my ideas or letting me in on the decisions that they’re making.

Sophie described how she had seen this phenomenon operate in the workplace during the course of a summer job, saying,

> My job was really significant, huge to the scheduling and operations of the program. So, I had a lot of input that I thought I could give the year-round staff. And the year-round staff had both male and female people, and the two guys had their friendship; and even though the organization was majority female, it wasn’t translating (like, who was discussing what was going to happen). And then I did notice there were friendships between them and some of the male summer staff, but no friendships developed between them and any, not just me, but any of the female summer staff.

Sophie perceived that the comfort level among male-identifying friends translated directly to their communication with each other about the future of the organization. As a result, women who were not in the friend group were not asked for input.

When asked about success and a future career, Sophie said,

> I would like to be a performer in an orchestra or a chamber group; have my own studio; and whether it’s through that performance group or through my studio, you know, work with people who don’t have the opportunity to already be involved in music.

Sophie shared her perspective from an area of intersectionality related to one's region of origin. She wondered whether exposure to the arts by virtue of proximity to an urban environment might impact a person's development toward a profession in those areas, calling this the "fabric of location" and an important factor in developing a connection to the arts. She described her thoughts further, asking generally, "Where did you grow up and what did you see happening?" Her question was a driving motivation for Sophie to participate in engagement work to try to develop new participants in music.

In our follow-up interview, which occurred via video conferencing software, I noted that Sophie had a large display of several illustrations of notable women in history on the wall behind her. Sophie commented on the time elapsed between interviews:

> I've been through job changes, an apartment change, a lot of different things. So, it's actually funny, 'cause I got your email and I was like, "Oh yeah, like I totally forgot that I even spoke to you." So, my recollection of anything that I said to you is very simple. But anyway, I'm happy to get back together.

The graphical depiction of successful women was a marked backdrop for our conversation. Sophie had recently transitioned to a new organization after being let go from the part time administrative role she had just started when we first spoke. Sophie reflected on the balance of performance and administration she faced as she felt the demands of financially succeeding in a metropolitan environment. She said, "I'm trying to validate the musical side of my career as opposed to the administrative side and maintain that as well."

Sophie acknowledged that despite the entrepreneurship training she'd received, not every employer was looking for those skills or innovative thinking.

> I think that there are sometimes situations where, you know, people are posting a job but they kind of need a placeholder, someone that they think isn't going to make waves. When I was with [one organization],

> I think they were looking for someone to just be there and not really change anything, not really push any boundaries.

Sophie also focused on interpersonal communication and related experiences in which a lack of communication was detrimental to a successful working relationship. Sophie described the deterioration of her position at the first job as a result of a male-identifying supervisor making an assumption.

> We had one situation early on when I was working there where I wrote something up and he thought I was talking about [one thing], but I was talking about a different one. So, he came in and he was like, "You have this date wrong in this fact, wrong in this factor; wrong." And I was like, "No, like I'm not talking about that. I'm talking about this." And he like never got past that. It was weird after that for the whole rest of the time.

Ultimately, Sophie thought gender played a part in the experience: she was told the position had been eliminated, when it had in fact been given to another person—a man. Sophie said,

> I feel like the relationship that I've had with people doesn't match the effort that I've put into the position. And it could just be a personality thing, but it's very odd. It certainly felt to me like it was connected to not being respected. And I don't know why that was, but the gender difference seems frustrating.

When asked about attire in the workplace, Sophie commented,

> I think that there's kind of this ambiguity sometimes with the way that men look in their twenties and I think that they can put on the right clothes and be respected. And I feel like it's been more difficult as a young woman and also as a young musician.

Sophie felt her presentation on stage was even more challenging than her professional presentation in an office setting. Sophie also related a situation in which she felt a young man had been promoted very quickly in an organization, and she suspected his gender had benefitted him.

> He is like, what, straight out of undergrad? And then he became executive director. And that was a place where I was brought in to take on a role that they didn't invite a woman back who had actually done all the legwork.

Despite the challenges of losing one job, Sophie felt she was in a good place with her new job and the changes she had gone through.

Sophie responded to the member checking email with a written follow-up to our conversation, which she permitted to be quoted. She wrote,

> Wow, it is really striking to look back at some of these excerpts. Especially the first time we spoke, I was in a seriously unempowered place struggling with a poverty mindset and the reality of operating outside of the collegiate world. Especially in some of the earlier excerpts, I notice places where I would now choose to use more firm language.

She continued:

> I have just accepted a promotion. It took something like 5 different job situations as stepping stones which ranged from terrible to alright to get here. Now, I'm at the beginning of a new chapter in a meaningful position where I report to a [female] boss who I do see as a mentor and who is invested in creating a positive culture within the entire organization.

Sophie also commented on her shift away from an emphasis on a performance career:

> With distance between me and my performing degrees, I also feel even less of a need to prove my worth as a person through my abilities as a performer. Especially with the upheaval and hurt I have observed as a result of COVID-19; continued racism in people, institutions, and systems; and the political turmoil happening in 2020, I now think it is much less likely that I will choose to pivot toward a heavier emphasis on being a performer.

<u>Susan</u>

Susan was one of two international students who participated in this research. She described her background in music and shared that her family was "not musical in any way." Despite this, her parents enrolled her in music lessons at a young age. Susan continued her musical education in a performing arts high school, and pursued a course

of classical study popular in her country of origin. Her focus in college was on performance, and even in graduate school, she felt she was on a direct path to a performance career, saying, “Until very recently, I’ve kind of been just on the performer track.” In her undergraduate experience, Susan had not been exposed to entrepreneurship, though her institution outside the United States had an introductory course available. Her impression was that “it was very basic: how to make a website for yourself as an artist; how do you have a good resume.” She said her friends who had taken the course did not find it especially helpful. She contrasted this experience to everything she felt she was learning at her current institution.

Susan had begun to expand her focus beyond performance through actual work experience in the area of arts administration. She had the opportunity to work directly for a department in her institution. Susan also cited her opportunities to participate in several internships. She described some of the work activities that she felt correlated to entrepreneurship, saying she did “a lot of organizing the events, doing social media for the department. That was kind of something that I really enjoyed.” Susan spoke firsthand of the financial and time pressures she experienced as a student. She said her work “was something that I fell into because I needed money. Pretty much every degree program, the schedules are so tight. Oh, this is a job that I can do, working for the department that I’m a part of.” Susan’s role as the assistant to the entrepreneurship department when we first spoke meant she was planning events and could participate in all the department’s courses.

When asked to define entrepreneurship, Susan described the practical elements that entrepreneurship represent in terms of developing a livelihood, as well as the aspirational aspect of what being an arts leader means:

> Everyone can have an idea or this really great ensemble that they want to start. It's another thing to make it something that could sustain you over the course of your career. If you have an idea of why this is valuable to you or why you want to do it, the key to being successful as an entrepreneur is how do you make other people see the value in what you do with that idea. And I guess it's not about why, not about what that idea can do for you, but it's what you can do for them.

Of this concept of value in the arts, Susan elaborated,

> Especially with the arts, I mean people always say, "Oh, we don't need the arts. I don't need that to survive," or "I don't need that to put food on the table." But I think the arts are something; if they were gone completely, people would miss it. So, you need to make people see the value in that. And I think that's really the key to entrepreneurship.

Communicating the value of art was an important element of entrepreneurship globally, but Susan characterized leadership as something extra. She said,

> Leadership, that's such a loaded thing. It takes a special person to step outside of the mind[set] of, "I have this really great idea and I want to do it," and then to put that into action, bringing together the right group of people, and not just people that you normally work with, or people that you think will help you get the job done, but a group of diverse people that can see things from different perspectives.

Susan also characterized her experience with this education as having "totally changed me, I think into the person, the arts leader that I could potentially be now." She thought that had her former institution had a similarly robust program, she "might have found [her] niche a little bit sooner." When asked about the specific course work that she thought was important in developing her skills in the field, Susan said there was a course on entrepreneurial thinking: "The core part of the course is to come up with an idea from the beginning, think about what you need if you decide that you really want to go through

with this." Susan felt that the range of courses available were not designed to channel students along a particular track, but to help them expand their potential careers beyond traditional performance activities.

Susan also cited the role of communications as the marketing branch of arts organizations. She said, "I'm working in communications right now. I'm really interested in publicity and communications through the arts." She provided tangible examples of what her communications course taught her.

> It was really good for me to see another person's perspective on how to do things, to kind of plan social media for the course of one month, two months, three months. It was kind of a crash course component in dealing with analytics and SEO.

In addition to developing job skills through work experience, Susan was an enthusiastic researcher and conducted her own original research on the topic of female arts administrators. She reiterated her impression that diversity was a key element to arts leadership.

> Especially in arts right now, diversity is so important—not just to represent a group of people, but to really get people to see the value of things. Because to understand people's different perspectives, whether you're trying to get a donor or you are trying to engage a community in an initiative.

Susan also spoke of her internship experience coordinating large events and connecting with donors to raise money for artistic projects.

Susan's interest in diversity in the arts led her to participate in projects meant to support women and people in the LGBTQ community. Based on her own experience in the field, Susan noted a lack of women in leadership at the very top of artistic organizations, and she described the siloing of women in midlevel leadership positions in

traditionally gender-typed roles. She described one opportunity she had to shadow a woman in senior management of an arts organization:

> All these women in upper leadership get together and discuss current issues and what we're going to do about them. And so I was able to sit in on this conversation because she was leading it, and the major topics of discussion was the fact that [when] you sit back and you look up to the women in leadership, it looks like there's been a huge increase in the amount of women that are working even in senior management. But when you move up to the [largest organizations], there's still lots of women in development and marketing and education and outreach. But then when you get up to the senior management positions, it's dominated by White males.

Susan said that the awareness of barriers to equal representation in powerful positions led her to further pursue research on the topic by "conducting interviews with women in the field. Kind of identify what the current barriers are and how we can kind of get out of the pickle that we're in."

Susan had several female role models and mentors to whom she looked for inspiration and guidance, and her relationship with one of her mentors inspired her to examine women's equity in the arts. She felt empowered by her supervisor, who had given her "so much responsibility and leeway to take on projects."

Susan still envisioned a future career that included performance. She felt she needed to save money toward auditioning. When asked whether she saw barriers to her career success, Susan referenced the fact that she was an international student and would likely be required to leave this country upon completion of her degree. She also introduced the concept of planning for future children as being a barrier to advancement. Susan also directly stated one barrier was "being a woman. I mean there's tons of things that come with that. I am in a long-term relationship right now." She perceived being evaluated for jobs based on the likelihood that she would need to leave to have children.

She said, “people want to know if you’re planning on starting a family and if you’re having kids, and when that’s going to be.” It was her opinion that this was not a question that her male-identifying counterparts were ever asked in a hiring situation. She described a case from her own research about someone who had competed for a performance opportunity, saying,

> She had just gotten married and they knew that she had just gotten married. So, she had to assure them that she was not planning to have kids in the near future and that her marriage wouldn’t affect her work with them.

Although Susan was clearly aware of gender bias in the professional world of music, she shared that she personally had not felt seriously impacted by gender bias throughout most of her academic and work career. She said, “I’ve been really, really fortunate to work with women.” Susan thought that environments that were mostly comprised of women, where women were not in competition with each other amid a majority of men, were generally supportive. She described her experience as “a very sheltered and unrealistic depiction of the real world” and that she needed, unfortunately, to be “mentally prepared” for a different world outside these positive environments.

Susan acknowledged that leading organizations seemed to call for traits more strongly associated with men. Though not directly asked about masculine or feminine traits, Susan described one of the women leaders she had worked with:

> In many ways I’m intimidated by her. She’s just someone who knows how to take charge of her room and doesn’t take any nonsense from anyone. So, I don’t think it’s that women aren’t capable of taking on all those stereotypical masculine traits. I think many of the issues are that we associate leadership with masculinity. So, if you want to say masculine traits are just leadership traits, I don’t think it’s that women aren’t capable.

Susan spoke briefly on the subject of the challenges of an economic system in the United States that has no substantial government-supported arts or social services for artists, but

Susan did use the term "opportunity" frequently in terms of the areas for education and advancement in the United States. Susan shared an interest in further exploring how people come into leadership positions in the arts and whether they have done so through the many administrative degree programs now available or through work experience, as she felt she had.

By Susan's second interview, she shared that she had received a position at a large arts organization as a community programming manager. She attributed her success in achieving the position and her promotion within the organization to her experience with her entrepreneurship program, saying, "I don't think I would have gotten my foot in the door without my experience at my institution." Susan had gotten a recommendation from one of her internships that she felt had made the difference in her being considered, especially in light of her age and recent graduation. Of the COVID-19 pandemic, Susan said, "I've definitely had the opportunity to learn about working in a time of crisis, so I kind of have this feeling like I can do anything after going through this."

Susan felt she had an opportunity to prove her value to the organization through her diverse range of skills. She reflected on challenges in the large organization, which included politics. She attributed some of the politics not just to gender dynamics, but to her field of educational outreach. She reported to women supervisors but felt "there were definitely moments of being a woman, being one of the younger staff members, but also [that] being an education staff member [was considered] like a glorified camp counselor." However, Susan had the impression that her work and changes in the hierarchy of her institution had resulted in her gaining more respect among all her colleagues, men and women.

When asked about attire at her workplace, she said it was not currently an issue with working remotely, but that her colleagues in the development field had referenced putting heels back on when everyone returned to the office, which Susan was a little surprised by. Her role in the education sector had meant that she was somewhat immune from the professional dress standards of the other departments. When asked about whether Susan was aware of any imbalance in terms of salary for women and men in her organization, she reflected on her own experience:

> I'm taking on more labor and was given a new title with new, larger responsibilities without a pay raise. And so I kind of have the process of trying to figure out how do you broach that topic when you're independent, and when you're really grateful to have your job, but you're also recognizing that you're taking on a lot more labor and just a lot more opportunities within the company without any change in salary.

Susan was concerned about how to have the conversation with her supervisors and said it was on her mind to do so eventually. Susan felt she was in a position of transition, with the organization making big changes but also being on hold due to the pandemic. She had had two friends in whom she confided about the challenges of the job, but they were no longer there, and she said with the women slightly above her, there was a sense at the moment of "fending for oneself" (a lack of camaraderie). Susan was looking ahead to continuing to demonstrate her valuable and diverse skill set as her organization navigated the rest of the pandemic and its own internal changes.

Natalie

Natalie was a current student at the time that she participated in our first interview. She was in graduate school and looking ahead to interviewing for internships that would be a capstone part of her entrepreneurship experience. She shared that her introduction to music came through her family. Both her parents were musicians and

encouraged her to participate in band or orchestra. Natalie said of her undergraduate experience, “I wasn’t sure that’s what I wanted to do. I knew that if I did end up wanting to do music, I had to continue with it.” She then grew to see that her musical work needed to incorporate another area of interest.

> During my undergrad, I kind of experienced a lot of different things that made me realize, like, I need to be saving lives of some sort. So, I started researching, and just everything I did with music was kind of revolving around this music for a greater good and social change. So right now, my focus is social justice and music.

Natalie had taken one entrepreneurship course as a freshman in college, though she felt she had actually been too young to get much out of the experience. The subsequent development of her social justice mission informed Natalie’s decision to attend her graduate school, which included the entrepreneurship program. She said, “I was looking primarily for something that would give me leadership skills and maybe starting my own ensemble or arts organization that would focus on social justice.”

Natalie expressed feeling a sense of conflict between her identities as a musician and an advocate for social justice. She explained the tension of spending time purely on musical development:

> It was me feeling like I’m selfish for practicing and not wanting to do that. And I became more interested in how communities either feel or gather together to create change. I guess I continuously have to remind myself that I’m trying to do this for a greater good, because now, when things are going really well and I really enjoy playing at certain moments, sometimes it’s easy to forget that component, but it’s something I try to keep in mind throughout everything I do.

Natalie’s deep investment in social justice issues sometimes also seemed at odds with her work in classes about running for-profit enterprises. Of her business class, she observed, “It’s my own weaknesses that I get defensive or shut down because I know that

everything [the professor] is imagining for a profit, and that is just not how I operate at all."

Despite these apparent tensions, Natalie described having a positive experience in her program. When asked to provide a definition for entrepreneurship in music, Natalie opined,

> To me, I think it means getting your idea on board finding, altering and building an idea, getting people motivated behind it, and positioning in a way that you hope that it will fill your own mission. And I guess there are components of that hoping that it will fulfill the mission by being a business savvy [person], but also you are aware of the market in which your idea fits, you know, the greater market.

Natalie had taken a number of courses related to business, marketing, and economics. She had taken several courses that applied those subjects directly to music, as well, though many did not. Natalie expressed frustration about one component of entrepreneurship education in which students were tasked with participating in simulations in organizations not related to music or performing arts. She felt her classmates at times lacked imagination to see how these scenarios might actually apply to the artistic organizational world.

> It is difficult to grasp because it's like a simulation. We're pretending to be different enterprises and um, sometimes we're pretending to be the bosses or the management system or the management structure. So, going back and forth acting in this simulation, I think it's just totally different from everything.

Natalie wanted to encourage her colleagues to develop the open-mindedness she felt was a key component of entrepreneurial thinking and ultimately success.

Natalie referenced two mentors, including Kathy, as well as the female head of a specific ensemble. Natalie described what made this second mentor so inspiring.

> She is the founder of the ensemble, and she does all the grant writing, and she does a lot of different things, but I think what is most—

> well what I noticed I most admired in her is her ability to convince everyone that what she's doing is super important.

Natalie expressed the sense that this mentor did not need to have all the attention focused on herself—that focusing attention on the ensemble's mission was more important. Natalie described the skill of negotiation, observing, "I think that's a huge part of entrepreneurship, is that kind of diplomacy, being able to be adaptive to whatever environment you find yourself in." Natalie felt that entrepreneurship was a field in which any student could improve upon specific skills, but she said that the degree to which this was possible depended on "the circumstances that they're in, their confidence and their mentorship at the time, and the circumstance that they're in when they're learning."

Natalie said she couldn't envision a specific career, but that one of her primary goals was "inspiring creativity and using music to change perceptions of intolerance and promote acceptance." Natalie expressed a commitment to helping change opinions of people around her by opening them up to music of which they might be intolerant, especially due to racial biases. This interest was precipitated by experiences in Natalie's youth in her region of origin. When asked whether she had had similar experiences with gender-based intolerance, Natalie answered, "I don't think I have." Gender was frequently discussed in her classes. Natalie did not, however, tie those conversations to her own personal experience, though she related having knowledge of how issues around gender inequality might look. She described one class discussion:

> Yesterday, someone was saying a man got up in a meeting and read for 45 minutes a definition of narcissism to get his point across. And I immediately was like, if a woman had done that, no way would she have been allowed to do that for 45 minutes.

When asked more about her impressions of entrepreneurship and how women are likely to experience it in a professional setting, Natalie offered, "I feel like from what I've

heard, that there's a lot of toxic masculinity practices going on, you know, this whole 'do whatever you can for a profit to get ahead.'" While she had yet to experience any negative interactions personally, she expressed an awareness that the possibility existed for women who participate in entrepreneurship activities. Natalie returned to expressing her optimism that the field could be made more inclusive for everyone. Natalie also felt that she had encountered support specifically from her applied lesson teacher, which led her to believe that the culture was changing and the necessity for entrepreneurial skill development was becoming more widely accepted. When asked whether she saw any limitations on her future opportunities for career success, she said only "my own doubts and my ability to do such things that I envision for myself."

By the time Natalie participated in her second interview, she had completed her summer internship. She described the experience saying "the work that we did was super awesome, really there was just so much that I learned while being there in that environment with that audience. And then also working with the people that I did." Natalie shared that she was home for the summer after completing her masters and her internship and was considering returning to school. She was interested in pursuing music therapy. When asked what prompted that decision, Natalie revealed,

> I had an idea that music therapy was just like strumming a guitar in a basic way for people who might be sick. But, after considering more and working in places like prisons, I wanted to understand more about the relationship between cognitive behavior and music, and I figured this was a good way to do that.

Natalie's experiences and self-reflection enabled her to consider additional identities beyond even a performer or entrepreneur.

Natalie shared more about her internship experience. One way in which her experience as a woman was different from that of her male-identifying colleagues was

that her role took her into a community that presented issues of safety, and she had to address that with her supervisors.

> I think that the people I was working with, who were all male, did not seem to understand. I mean they understood, but I had to bring it up that, you know, what I had to wear when at work was a big consideration and concern. And to them, they had not thought about that. They don't have to do that, and they hadn't worked with any women before.

Natalie also said of her time, "I do feel and experience some things that I wouldn't feel comfortable sharing on a large scale, especially to them." Natalie was hesitant to continue, but shared how she felt almost punished for speaking up and sharing ideas:

> I asked to play a piece for a concert, and that was a big mistake. They said, "Don't you know that what we do here is intentional?" and they expected me to apologize for things I really did not think were mistakes at all.

When asked whether she felt this had anything to do with her gender, Natalie replied, "I felt the whole time that the power dynamics that were going on were because I was a woman," adding that because she was not a member of a minoritized racial group, she felt her contributions were devalued. Natalie said that she was perfectly comfortable providing feedback to her department about her experience with the internship.

Natalie shared her recent work experience since returning from her internship. She had done some administrative work within a university setting and had a positive experience working there with a group of women who were enthusiastic about the mission of the institution.

> Working feels great and I've really enjoyed the work, especially in my department. What was interesting is that everyone in the office—maybe, I mean; I don't know how many females there were—it was mostly females, and maybe like two or three guys.

Natalie responded to the question about family planning by saying that it had been a thought, but that she wasn't interested in that for another 10 years. Natalie then shared a little about her family, and that she had seen her siblings start families early:

> This is maybe too personal, but my father, I know his expectations of my profession are to go really far, and he has very high expectations, so it's been interesting to see if he let those expectations go with my sisters. And if they've changed, why is it that he has higher expectations of me? Doesn't he know that these will not be met if I have children? So, I mean usually what's going on in my head is what my father thinks.

When asked whether she felt supported by her experience with entrepreneurship education, Natalie said, "I do feel supported in pursuing this education." She continued,

> When I bring up the fact that I want to be doing the music therapy work in prisons, most of the people I bring it up to get concerned. And I don't know if they would be as concerned if I were male-identifying.

Natalie said that the people she looked up to who worked with similar populations were women, and that because of the work they brought into the prison setting, they were actually quite respected among male-identifying inmates—that gender was not an issue there. Asked about the possible differences between working in a men's and women's prison, Natalie said

> I would be open to working in women's facilities and even youth detention centers. But I actually feel even more nervous building up a rapport in that respective relationship when it comes to work mentoring in a women's prison than I do a men's prison.

She clarified that she did not want to cause a disruption from the comparison women inmates might make to her as a woman who is not incarcerated.

The Metropolitan School of Performing Arts

Mary

Mary graduated from her institution with a degree to perform harpsicord. When asked to describe her musical background, she included that she also did "educational outreach." She began her college training as a pianist and transitioned to early music through an ensemble course at her undergraduate institution. Mary said she began her musical training on the piano at age 7, but her school-based music education experience before college had been inconsistent:

> We didn't have such a strong program, but I still remember it. So, even though it was sporadic, I remember that it was fun, and the teacher did a lot of games. I did band in high school. I did band for one year, but I did piano all throughout.

Mary said that although she was interested in music, she had intended to focus on English at her undergraduate institution.

> For the longest time, I thought I was going to pursue English. I thought I was going to do a doctorate in English, but then kind of my second, my third and fourth years, I realized that I was just taking so many more music classes than English classes.

Mary described how she took time between undergraduate and graduate school to consider whether she wanted to pursue music further. "I saw a possibility for me in music that I hadn't seen before, so then I decided to kind of switch gears and pursue it, but I did take a year off to kind of think about it." When asked how she spent her time during that year, Mary said, "I worked. I worked, and I practiced. I worked a completely nonrelated job and just practiced and kind of thought about my options." Her unrelated job was in the field of health care, and she assisted patients dealing with "pain and rehabilitation" with administrative issues relating to insurance.

When asked for her definition of entrepreneurship, Mary said,

> I think it's related to business. I'm kind of seeing what is out there and seeing how you can make a difference without maybe certain things in place yet. So, you have to kind of invent as you go. I think all musicians have to be entrepreneurs in a way because you're kind of creating your own job path. There's not necessarily—you go to work, and they don't tell you what to do, you kind of have to do it yourself.

Mary introduced the concept of educational outreach as a part of her career path. When asked how this intersected with entrepreneurship, she said outreach was special because it was about sharing something new. She explained, "in educational outreach, sometimes the kids have no idea, and so, it's your job to bring that curiosity and bring that excitement to them and then they meet you kind of in the middle." Mary acknowledged the logistical limitations of her instrument in terms of developing her own educational outreach projects, as there was typically a cost involved in transporting her instrument. She said that having the support of an institution was helpful. "I've done some community outreach, but I'd say it's a little bit more difficult now because of the smaller amount of resources. So, you really have to like want to do it, go for it." Teaching was a viable alternative to doing full-scale educational outreach to schools and other institutions.

For Mary, the reckoning of how her career should develop came from the practice advocated in entrepreneurship education of developing a sense of one's identity through formal practices of self-reflection. Mary felt drawn to education and outreach, and her work as a concert performer did not satisfy her need for greater connection. Mary provided a supplement to her definition of entrepreneurship, saying "I think entrepreneurship is like figuring out how to make your life sustainable as a musician at

the very basic level." She equated her activities as a freelance teacher to her conception of entrepreneurship as well.

Mary's experience with entrepreneurship and outreach education had empowered her to question her career path, which she thought often felt fixed for musicians who dedicate so much time to specializing to become truly proficient in a style. She said of her career,

> I'm a full-time music person. I teach; that's my main income. I perform as well. So, I performed with different groups around here. I accompany as a pianist sometimes, so that is able to sustain me. I've been like writing music before, but I've recently started releasing [songs] and trying to pursue a career in this way.

While much of her career focus was on educating others, Mary also pursued an entirely new direction in her career, which was to write and produce her own music in a contemporary and popular (though classically influenced) style. When I asked whether Mary had attended any of the entrepreneurship offerings at her institution, she said,

> I went to as many of those as possible, and I think that really fueled it in me. Like it gave me something to work on, because I didn't have that in my undergrad. So, it was very nice to have like that practical advice and just hearing alumni doing so many different things. I felt like I didn't have to be a certain type of musician to really determine what I wanted to do. And even nowadays, there's no such thing as like a really typical musician anymore.

She said that her experience with a composition course and the intersection with entrepreneurship had inspired her and helped her to see that "I don't have to change my voice to be able to make music." Mary described starting her studio and production.

> I've written songs, so these are songs now that I'm releasing. I've always written them, but I've never like finished them or really pursued it. So, then I was like, I think I really want to try, like give a go at this. So, then I set up my studio.

To establish her production studio, Mary was also eager to learn the elements of technology that would be required to produce and distribute her own music, and she said, "I just read as much as I could. I just did as much research as I could." Rather than taking a formal course in music technology while in school, Mary stated she relied primarily on videos that demonstrated how to do certain tasks using technology. Upon reflection, Mary said

> There's a Christian vocalist, and she has a baby. But she gives you tips and stuff on singing, and that's been really helpful. And then for production, I guess most of it has been men. Yeah. I don't think I've really ever watched any videos on production by a woman, though.

Mary was relying on social media channels to begin distributing her music, and shared that people had begun to download her music, saying "so that's been cool." When asked how she presented herself and her music, Mary said, "There's definitely a lot of classical influence. It's actually really hard for me to categorize it based on the categories that you have to select sometimes when you distribute your music, but I would say it's very classically oriented." In terms of personal branding, Mary said that she wanted to be seen as a thoughtful artist.

> I'm choosing to brand myself kind of as a person who tries to—like a thoughtful person who tries to capture like the fleeting moments in life and hopefully is able to like express that and bring people along with me. Because I feel like everyone feels the same things.

She said she hoped that "it comes off as very like genuine and down to earth because I'm not trying to like put up a persona."

When asked about mentors, Mary cited several teachers, from her piano teacher early on to her professors in graduate school. She said her mentors now no longer came from the field of music necessarily, but from her circle of friends and family. Of her recording career, Mary said, "I think I need to like look for more mentors in this right

now, but I just haven't yet." When asked how she envisions her future career, Mary said, "I think I'd like to keep making music and I'm teaching as well. I'm building my teaching studio. I like the balance that I've struck right now with performing and writing and teaching." She added, "I think if I could do more performing of my own material, that would be great."

Mary expressed that she had not felt limited thus far as a student or in her career by virtue of the fact that she was a woman, although she joked of her instrument, "when I have to move the harpsichord, I wish I was strong. That's really heavy." She stated, "I've never felt like I couldn't do anything because I was a woman." Mary reflected on her experience. "I guess I'm really lucky. I know I've heard stories where students have been hit on by teachers and it's like really uncomfortable, but that's never happened to me." Mary was even confident that because she was not trying to pursue a mainstream pop music career, she was somewhat insulated from the effects of gender expectations in that field. She said, "because I'm not mainstream, or the music that I'm producing is not, you know, what you would typically hear on the radio, I don't feel that sort of pressure."

When asked if she saw any potential limitations to her career, Mary answered, "Well, one thing is family, because you know, if I want to have kids, like, that will be a different thing. Like I'll have to shift gears a little bit." She talked through her hope that she would be able to keep teaching and perhaps performing in a limited capacity, but it was evident that concern about the issue affected her. Mary was certain her husband would be helpful, even saying "he's not lazy at all," but she acknowledged that her flexible career style contrasted with his fixed work schedule in business. She said of the financial, time, and emotional conditions of parenthood,

> I feel like childcare is not really a huge option just because it's expensive and also, I don't know, I feel like I would want to be the one to be there during those, especially those formative years, those younger years.

One area Mary felt able to comment on was her experience with male-identifying and female students who were much younger than my study population. She felt they were of a generation that may not feel the same limitations that previous generations had as a function of their gender. She felt parents were also encouraging equally of her students regardless of gender.

Mary was available for a follow-up interview. By the time we spoke, her circumstances were impacted by the COVID-19 pandemic. Mary said many of her teaching activities had shifted online, but she had been able to continue with many of her students. She said she had had time to reflect on her relationship with her instrument, the harpsicord, sharing,

> I'm kind of stepping a little bit away from harpsichord, and I'm okay with that. I feel a lot—I don't know, I think for me, I realized that I have a lot of interests outside of harpsichord, and I felt always a little stress from it. So, it was freeing for me, but it's still nice to do those gigs once in a while.

She continued, "I kind of like struggled with after graduating and just like trying to figure out my path." Describing how she was currently spending her time, she said, "I'm writing songs, kind of exploring that area. So, I mean I'm mainly getting plugged more into my community with church and like just friends here and stuff."

Mary said she had not tried to recruit new students, but was employing technology to run virtual lessons. Mary had also successfully released some of her music digitally and looked forward to her future with that creative endeavor. However, she was more interested in further developing as a writer as opposed to investing energy in the marketing of her work. She said, "I feel like I'm still growing as like, I'm still trying to

find my voice. So, yeah, I'm just kind of going at it a little bit of time. It's still very nice." When asked whether her thoughts on gender in music had changed, Mary related her conception of gender to a type of lifestyle that musicians have to pursue to be successful. She reiterated her move away from classical performance because of how she perceived that her life, especially as it related to a stable family life, would be negatively impacted. She reflected that it was personal and not necessarily because she was a woman, saying, "I would just have been stressed out all the time and unhappy. So, I wouldn't say it's necessarily the gender, it was just mostly a personal decision kind of based on my interests."

Eva

Eva was in the final stages of her graduate program when we first spoke. She started by sharing that her musical background began at a very young age and her parents encouraged her to choose an instrument to play. Eva was one of two participants to identify herself as a historical performance major, though she had studied the contemporary version of her instrument at her undergraduate school. Eva explained that part of her decision to pursue her instrument and era of music was connected to her perception that there would be more opportunities for her in early music than traditional classical music, but she continues to perform on her modern instrument. Eva said, "it is a side of me that I really keep fostering and loving." She described the feeling of facing a career of trying to be accepted in a traditional orchestra by saying, "It's a very scary prospect when there are few auditions."

For Eva, this fear motivated her to avoid a lack of diversification, and her interest in building her own career emerged before she had even really connected with an

entrepreneurship program. Eva said that her undergraduate institution had some entrepreneurship offerings, but these were elective and not especially plentiful or well-coordinated. When asked, Eva equated music entrepreneurship to freedom of choice:

> You're able to choose the direction you want your career to take. I have to go out there and see my own opportunities based on my own connections and values, and how I want to book myself as a musician or an artist. I'm not beholden to someone else.

She felt having an office dedicated to the development of student ideas and career goals was an important resource in her experience with entrepreneurship. Eva described this center as a place where she felt no barrier to access and where she felt she could be listened to.

She described the entrepreneurship program of the Metropolitan School of Performing Arts by contrasting it with her former institution, citing the need for a well-organized curriculum to guide students through the processes of entrepreneurship. She said she valued learning the information in a "designed way." She also felt that traditional in-school performance activities were likely not sufficient to give students a sense of working in the professional world, even though they developed many of the skills one would need once hired for an ensemble. She felt that "it can be such an insular environment playing in two or three concert halls" with few opportunities for outreach. She felt that any entrepreneurship department that developed additional professional performance opportunities for students outside the school provided a better education in working professionally than one that was more limited in external opportunities.

In describing her mentorship experiences, Eva said her two biggest mentors were male-identifying faculty members. Eva had created her own ensemble with a group of other women, and she was excited about their opportunities to engage with the public

through performances specifically as an all-female ensemble. Although Eva said her two primary mentors were men, she reflected on what she felt was a large female presence in entrepreneurship in particular.

> I definitely had the idea that it was a strong woman movement. [I saw] women going out there and deciding "we're going to do this." Maybe there's not a set position for this, but we're going to put [in] the extra time. It was a very dedicated set of people that I ended up meeting, and I didn't meet as many men who were interested in that. That was noticeable.

Eva was the only participant to openly identify as lesbian, and she admitted that reconciling her identity in that respect was challenging. She had transitioned from a small town to a larger city as a student and referenced the difficulty of coming from a casual undergraduate experience to a more formalized institution, which to her meant conforming more closely to expected representations of appearance norms. Eva shared the feeling by describing an encounter with high-level performer:

> I was a student at school and [this performer] I admired was walking in. . . I was mortified that she gave me a scowl with the once-up-and-down [based on how I was dressed]. We passed in the hall, and I was just practicing, but it made me very conscious of what I wear.

Attire was referenced as a necessary tool for signaling one's character, and in this case the participant felt that was some form of professionalism. While not directly tied to her gender, Eva definitely felt like there were cultural limits to how she could visually express her identity in the context of her institution.

Despite feeling pressure to conform visually to certain expectations in her school environment, Eva, like some other participants, actually felt she had not experienced gender bias from specific people in her academic or performance career. She spoke of being in inclusive environments with women as supervisors or colleagues. She also referenced her sexual orientation and stated that her work environments felt safe because

she was often around other LGBTQ people. Eva seemed to equate the term *men* with heterosexual men, who she felt were more likely sources of bias or discrimination. Most of the jobs she has held were supervised by men on the LGBTQ spectrum or by women.

Eva's follow-up interview was conducted after her graduation and also after the COVID-19 pandemic hit, so some of her perspective of those shifts is represented in the data. Eva began by reflecting on her feeling that despite seeing inequity in the larger system she felt, it was still important to "believe in being able to do what you want and find a way to do it, but you have to know that until something radical changes, you will be on unequal footing."

She contrasted this feeling of empowerment with the insecurity the COVID-19 pandemic represented:

> [When] you've been putting everything into your dream and then something that's out of your hands, like coronavirus, happens and your resources have to be used a different way, who do you turn to for help when you're the one who's pulling all the strings together?

Eva was deeply concerned about the prospects for her fellow musicians both in performance and in education. Eva shared that prior to the pandemic, she had apparently never addressed money directly with her friends. "I never talked with people about money. It's something that I usually deal with myself, and [I hadn't previously] asked my friends, 'What's your situation?'" Due to the potentially catastrophic financial fallout, Eva was more aware of how many musicians were living close to the edge of insufficient income.

> You don't have anything to fall back on. You can be totally happy in your life living month to month, but when something happens, where do you go? That's been shocking, seeing how quickly that dime can turn, because people aren't supported enough.

Despite having the resources of her entrepreneurial background, Eva cited examples of government support as perhaps more essential than she realized, saying, “In France, if you get laid off, you still receive some kind of [governmental] support. We had the stimulus check, but it was only one.” Eva felt that the support of the state as it is seen in European countries fundamentally benefits musicians in a way not seen in the United States, and the current crisis for musicians illuminated the contrast more than ever before. The idea that schools may also be in danger of failing was also deeply concerning, and she is worried that schools will be forced to cut their music programs, which often provide much-needed income for musicians. The sense that music is nonessential and therefore first to be cut from discretionary spending was troubling for Eva.

For her own financial outlook, Eva credited the diversity of her career and the way in which she had been able to dig further into teaching as the reason her financial situation was not as dire as those of some of her colleagues. “If I hadn’t been teaching, I don’t know what I would do, because I would be on the other side of that coin where I have been doing everything I could up until that point.” Eva still had a whole year’s worth of booked performances canceled. She said, “I lost every gig since the coronavirus.” She described how the loss was not only financial, but emotional as well, saying, “You lose out on. . . everything you were looking forward to for your own personal happiness, as well as the financial part.” She also equated the loss of performance opportunities to a loss of opportunities to meet people and make connections.

Eva had also looked forward to more opportunities to perform because she had so recently finished her degree. Her educational path had kept her from having the time to devote to more performances. She described her feelings, saying,

> I had wanted to be able to perform more, because it has always been a balance to work out how much classwork and how much performing you can fit in. It's been overbalanced in the scholarship side for the last couple of years.

Despite the loss of so many live performance opportunities, Eva began participating in recorded performance projects when possible. Eva still hoped that the live performance world would return to activity once it was safe enough to do so. Returning to the music, she said, "I want to be optimistic about it. Every concert I've watched online, and recordings that I've made, the sound quality is not the same."

Jenny

Jenny was the only participant to volunteer her identity as non-White, though this was not a specific question in the interview protocol. Jenny shared that she began her journey in music at age 5, when she started playing the piano. Because there was no piano in the home, Jenny's father switched her to violin so she could practice at home.

> I started studying under my dad, who was a beginner at that time, who took lessons from another teacher. So, he would come home and teach me some of the stuff that he learned. And we were kind of like figuring out violin together as two beginners.

Jenny eventually outgrew these lessons and began to study with her father's teacher as well. She branched into viola when the need for violists in her local ensemble became apparent. She received her undergrad and graduate degrees for performance from the Metropolitan School of the Performing Arts. Rather than go directly into a performing career, she said, "I decided to expand my musical knowledge a little bit. I wanted to

challenge myself and go into music education." Jenny eventually completed a doctorate in the field of music education from an institution other than Institution II.

At the time of her first interview, Jenny had just begun a new job as the head of curriculum development for a school district. Although this was not a role that she had created in an entrepreneurial sense, she felt it was a leadership position. Jenny spoke of performance activity as an important component of her musical career and one she hoped to maintain.

> I usually really try to keep my performance identity going, and I want to completely abandon that. I want to try to maintain all my musical identities, which is ambitious, and sometimes life doesn't allow you to have all of that. I have a feeling that one of those identities will kind of fade away.

In addition to her full-time job, Jenny said that she still tried to do a solo recital each year, that she had joined a local orchestra, and that she planned to start her own chamber ensemble.

Jenny felt that the concept of music entrepreneurship was still fairly new when she first started college, and she described her growing awareness of the term throughout her academic career spanning 9 years. Jenny was inspired by a classmate who had developed an international outreach program to create a music education program for her home region. Jenny even received financial support from her institution for that project. She described the feeling of creating a successful project, saying,

> Then there was a project that helped me to understand the concept of creating things. It was kind of my first baby that I created. And then I got good feedback from it, so it motivated me to continue to do some of the work.

Jenny defined entrepreneurship by contrasting it with the constraints of classical music, noting, "We have never created; I'm just imitating. I'm just retaining this style of

whatever composers want us to do. I'm just a presenter. I never get to create anything." Jenny then correlated this sense of imitation to the development of job opportunities. "That is very scary, because you are musicians and all you can do is follow other peoples' need. You are trapped in a very small box."

Jenny participated in a number of entrepreneurship activities at her institution, including seminars and paid performance opportunities. Jenny said that there was a direct application for entrepreneurship in music education in particular. She said, "I feel like that is a part of teaching, that you can create your own teaching space: it's not just like who you want to teach, but you can identify who's your target audience." She emphasized the importance of learning about "the mindset of how to run an organization through empowering students in music education." She thought this skill set helped bring music education into the real world to reach students who might otherwise not have access. Jenny also thought there was potential to "invent a music education app" and even make a profit, though her work had been primarily in the nonprofit sector. Jenny described having a familiarity with finances, stating, "I started learning bookkeeping when I was pretty young."

Personal reflection played an important role in Jenny's move to diversify her career into the realm of education. She was on course to have a performance-focused career but decided that the solitary nature of the practice required did not allow her enough connection with others. Her experience of playing simple music for an audience in need helped her to conceptualize her role as a musician in a new way. She described one powerful experience, saying, "When I was playing some really simple Christmas song for a patient who was about to pass away, who couldn't survive the Christmas

holiday, was when I felt the most powerful feeling of what I was doing in music." This echoed themes of connection and communication, hallmarks of entrepreneurship described by the educators I interviewed.

Jenny described some limitations that she thought equated to her position as a woman, but shared more information that spoke to the potential for more research highlighting intersectional identities:

> I also have my race issue; I'm an international student. So, all of that combined together, I feel like I always recognize that I'm in a different position, I'm in the position that I have to constantly prove to others that I am qualified to do something. And it's really hard because I always feel self-conscious about it, and that is not helping me to go anywhere. Because if you're self-conscious about it, you're not confident enough in some sense.

As a result of her appearance as a young Asian woman, Jenny was especially concerned with projecting herself as a professional. She connected looking young with her race and gender and the persistence of her difficulty being taken seriously in professional settings. Jenny also reflected on the potential differences she perceived between how men and women process emotion:

> I was more emotional than I should be when I was playing the instrument, and [that] sometimes hinders me in a way that I don't feel like I'm playing the orchestra excerpt well enough. I feel like that's a lot of my emotion, or [that] how my body works does not encourage me to calm down. I feel like I was more nervous than some of the men.

Jenny even recounted a conversation with her husband in which he referenced a study that suggested people listen more attentively to attractive people, and Jenny felt that this was highly problematic. She addressed the spectrum on which women are permitted to be attractive but not too sexually appealing, and the balance women maintain around men (who may find them attractive) and women (who may see them as seeking males' attention). In terms of her current professional role, Jenny expressed a sense of being in

"quite a fortunate position" in that she was a member of a small team on which only one team member was a man.

Jenny participated in a follow-up interview, and her interview was scheduled following the onset of the COVID-19 pandemic. Her full-time position was one that transitioned directly to working from home. She felt she still had stability for the time being, but related that many of her music teacher team members faced severe job insecurity. She said, "There's no job security, because our job does not have unions who protect us." She indicated that her music education team fell outside the teachers' union umbrella. She shared that "every couple months, people are sitting on the edge seeing if the office is cutting people, and it's not fun." She said that because her team was comprised of music and performing arts teachers, they knew they were less important than the other academic disciplines. She described the uncertainty further, saying, "Principals have to choose whether they have music arts or performing arts or world languages, or nothing. If they don't have enough enrollments, some of our teachers are told that they will be turned into part-time teachers."

Jenny reflected more on issues of gender in the workplace since we had last spoken. She described an interaction with a male-identifying colleague:

> My male colleague [and I], we work closely together. He mentioned a couple of times that he's concerned that he was mansplaining to me. He was like "Oh, you know, by the way, just now I talked to the teacher again. I don't want you to interpret it as me mansplaining to you. I'm really sorry about it." I don't think that's the case, but I do have fairly considerate coworkers around me.

Jenny said that because her office had more women than men, and because it was an education office, she did not always perceive the issues that emerge between colleagues as necessarily gender related. She said, "I might not relate it to the gender issue directly. I

might relate it to other issues or like cultures or background, or whether the person may be more sensitive or whatever."

When asked again about appearance in the workplace, Jenny said she felt standards had changed because everyone at the time we spoke was working online from home. She observed that women often logged on for online calls with no makeup:

> I think that there might be some possibility coming out that we do not have to be concerned too much about how we look in front of the camera in the way that people featuring in a YouTube video, you know, they always look so glamorous and beautiful.

The question of how to present herself on online calls was on Jenny's mind at the outset of the new working style, but she revealed,

> I chose to be more natural because I feel like this is a time that I'm more down to earth, you know? I don't want to just be sitting in a camera and looking pretty and it doesn't contribute that much.

Jenny also reflected on the imbalance of labor that she observed among the women on her team who were home and managing careers, households, and children in a compacted way.

> My boss has two kids. She fully disclosed that she will not be able to work 8 hours a day right away, even to her own boss. She said that there's just no way that she could tend to that. But she said that she was expected to.

She felt that her colleagues with children chose to put their children first, ensuring they got the attention they needed for home school and care, and that work had to accommodate these changes. Jenny saw her boss take time away to have lunch with her children or take breaks with them, and she thought this was a nice thing. Jenny said it was primarily her female colleagues who expressed the stress of childcare aloud. She shared that one male-identifying colleague "brought his kid from the daycare to a happy hour,

and his kid is like 5 months old. But he never talks about how difficult it is." Jenny commented on her family origins and gender expectations:

> My dad used to tell me, "Oh, that's fine. You don't have to make money." Like that's how he used to tell me. He was like, "You don't have to make money because your husband will make money." Unfortunately, that didn't work out.

The final comment was said jokingly, as her husband was sitting next to her during this part of the interview.

Middle State University

Anne

Anne was a voice major from the third institution in the group. She was hesitant to participate in the interview because she was unsure whether she had been involved in entrepreneurship programs to the extent I was looking for. She eventually agreed to share her perspective as someone familiar with the concept of entrepreneurship, but what she saw as no formal connection to it. Anne did not see herself as adept at entrepreneurship practices: "I'm in the camp where I don't love social promotions. That's hard for me. But it is something I think we all have to learn." Anne thought that the number of women competing for paid positions in the field of vocal performance was much higher than the number of men. Entrepreneurial ideas such as self-promotion were a way to improve one's chances amid all that competition, but the "numbers game" was still highly imbalanced. When asked about direct skills such as networking, Anne commented,

> I have not participated in any training on networking, and I think nobody really knows what that looks like. And I think some of it is just like how you can use your personality to say, "What can I do with different types of people?" I have talked to some older singers, like I called a girl who was older and ahead in her career, and she gave me advice. Sometimes that's a good idea—to just like stay in touch with them

> through email or stuff like that. So, any networking advice that I think, it's just stuff that I randomly picked up and I say; that is just me guessing how to be friendly.

When asked about whether she had developed skills for promotion on social media, Anne said, "Personally, I do my own because I'm not in a point in my career when I—where I feel like I need someone managing a social media account." She then shared that she had actually worked for a digital marketing company, creating promotions and managing social media accounts for other musicians.

The company was founded by another woman, who had hired Anne as the business expanded. Anne said some of her activities for the business included connecting with clients "through social media and we do their Instagram, we'll do their Facebook page. And that involves kind of making a schedule of tweets coming out with different topics and things we're going to talk about." She said of the visual media the artists were developing, "If they do a photo shoot, and they get a bunch of takes, and they don't know which ones to buy, sometimes they'll ask us." Anne described the evolution of the business and said that much of the development came from learning as the business grew. When asked whether she felt some formal business education would have helped, she said it may have helped with some organizational tasks, but that "taking a business course would not have been useful for the content that we know, which is what a musician needs to promote themselves." When asked who in the business handled the administrative work, Anne said her team were actually considering

> Hiring like a business associate or an intern to kind of help us generate cause it just, just like the annoying stuff. And this is the part where we don't have a business degree. So it would be nice if we had someone can like help us streamline our business model or send invoices, kind of annoying things that neither of us were like, "Oh yeah, I'll send invoices." Never thought I'd be doing that.

She mentioned that she had spoken to "business experts just through connections or friends that we have who have said like, 'Hey, this guy gives advice to businesses and I'm sure he'd help you out if you have questions.'"

Anne's perspective of the business of marketing gave her a sense of the different expectations for women and men in performing arts careers. Anne said there was pressure especially for singers, male and female, to conform to certain standards of size and attractiveness. She said that this translated to spending effort to be sure one's materials reflected the persona that the individual was hired for. "It makes a big difference, and it's not just like having good media; it's like knowing how to present yourself well. It's important." Because so many women compete for paid positions, focus tended to shift to other criteria such as appearance. Male colleagues were treated with more deference because of their position as a more limited commodity:

> I've always felt like sometimes the men get better work, in terms of like they get let off easy and women don't. Because we're just more easily replaced a lot of times. So that's just kind of not even like a sexism thing, but like a numbers thing.

Anne shared that she experienced discomfort in her field, especially with regard to the treatment of women's bodies. She did not think it was just an issue of straight men sexually harassing women. She described one experience, saying, "You know, I had someone touch me inappropriately in a dress rehearsal and it was a gay man and he was doing it in a friendly way. But again, I'm like, 'That's my body.'"

Anne had been talked down to in her professional role. She discussed an experience with what she thought might be gender bias in a position in which she provided a service for male-identifying clients. She felt that even though men sought her

team out for marketing advice, there was often resistance to the suggestions being made. Anne described one such interaction:

> [Our client] is not like a sexist person, but he's used to telling young women like us what to do. You know, he directs them in young artist programs and stuff. So, he's used to telling us what to do and suddenly it's kind of calm at the other end of the table and he's noncompliant.

The client's noncompliance, Anne thought, stemmed from women he had hired offering him professional advice. Anne's dual experiences as a singer and within a professional marketing setting suggest that while there may be a factor in the vocal arts world that correlates to men being privileged by virtue of their relative rarity, women face difficulty interacting with men at many levels of professional life. When asked whether women had been a source of discrimination in her field, Anne did not think so, but reflected, "maybe the one woman on a panel really just likes you or something. I don't know how much of that is like, 'Oh, that woman is just being petty.'" She also said, "I think my own teacher can sometimes be very—I think she's quite hard on her female singers." Anne had seen male-identifying colleagues who came less prepared receive better treatment than the women in the ensemble in professional settings.

When asked how she envisioned her future career, Anne said she hoped to work as a professor teaching voice in a college setting. She called the business work she was doing a "side hustle in the best possible way" because the role provided her the flexibility to pursue her performance and academic interests. She reflected on her support for other artists through her business role and how it might apply to herself: "I should probably take my own advice. It's harder to do with yourself when you're like, 'Oh, I don't matter.'" She said it helped to treat herself as another person to separate herself from her

professional persona. Anne was not available for a second interview or for the member checking process.

Charlotte

Charlotte was the second participant from Middle State University. She, too, was a singer pursuing a doctoral degree. She began by describing her musical background and included a reference to her musical family:

> My grandfather, my mom, my grandmother were all singers, well trained singers. Mom did community theater. Grandma and Grandpa sang with every choir they possibly could all their lives, and Grandpa did almost all the solos at church until I started singing with the choir at age 11.

Charlotte knew early on that she had an interest in cultivating two specific musical identities as a performer and a teacher. She said, "I basically decided that I wanted to not only be an opera singer, but to teach opera singers, too, so I'm a bit of a freak in that regard." When we spoke, Charlotte was pursuing a doctorate to be able to better pursue her teaching and performance career.

Charlotte was among the few participants who felt she might not have taken as many entrepreneurship offerings as some of the other participants. Although she questioned her appropriateness for the study, she was willing to share her understanding of and experience with entrepreneurship as a concept. Her formal engagement with entrepreneurship education was limited, and she had not interfaced with the department at her institution, but Charlotte articulated her own definition of entrepreneurship, saying it had elements of

> advertising, as much as I would call 'loyalty' advertising. Advertising is fairly self-explanatory these days with, you know, your Internet presence, social media and websites, and YouTube and stuff like that. I would include loyalty to that as well because I believe that a lot of really great, small groups do not get enough exposure.

When asked whether entrepreneurship related to being an educator, Charlotte felt that teachers had a duty to discuss the realities of a music career with their students directly. She said teachers should communicate that

> there is a certain amount of understanding of what kind of monetary give and take goes into being a singer. If singer does not understand that they need to put a certain amount of their capital toward this sort of advertising, I suppose you could say that, as well as the understanding that the unfortunate [audition] application fees are going to really get you, you don't know they exist. I think teachers really ought to say, 'Hey, heads up,' or give singers some idea to understand the field of music in general and support an individual in that regard.

In particular, Charlotte stated that singers must invest a great deal of money to finance their early careers. Evidence of the financial load singers encounter upon graduation may exist in other sources and could identify this population as a group for additional research.

Charlotte felt that she had not had the time, as a product of her program, to engage with those offerings. She had been aware of

> little seminar types of things about midway through my master's degree. But those are entirely voluntary, and you spend your time doing other things like, well, I don't know, research. It's completely pointless for some of us, not to mention that's not an option that's out there.

Charlotte felt she could not say whether her department offered anything specific in terms of accessible entrepreneurship programming, as she was not connected by virtue of pursuing the doctorate and being focused on her research. She felt that she engaged in some entrepreneurial activities organically, especially with regard to marketing her identity as an academic. However, Charlotte said, "I do market myself as a lecturer" and a private studio voice teacher, and she shared her educational philosophy for singers, which is focused on character development.

Communicating this philosophy was her form of identity development for the purposes of marketing to potential students.

When asked about her experiences in school and work as a result of gender, Charlotte was direct: “I have personally experienced it being a detriment.” She went on to describe a particular incident:

> One professor here made a snap decision about me early and has never given me a piece of criticism that didn’t have undertones of misogyny. He loves to use terminology that is usually something to do with my gender, my femininity, my more interpersonal approach to teaching. I have been straight-up told by this professor that I looked like I was trying to be cute while I was lecturing. This was during a lecture where I was so nervous that I’d actually had dry heaves beforehand because this professor had been such a jerk to me. So yeah, I’ve been finding it difficult to be taken seriously, as a teacher and a lecturer, though on stage it does not seem to be an issue.

Charlotte raised the contradiction of the appropriateness of professional roles for women and some people’s overt resistance to women attempting to take on positions those people perceive as requiring masculine traits or traits typically embodied by men.

As a singer, Charlotte spoke about her perspective on dressing for auditions as a mezzo-soprano who plays opposite-gender roles, or *pants roles* for a living. She described the ease of entering an audition with shorter hair and slacks and even suggested that to wear a dress for such an audition would garner a “weird look.” Next, she addressed the imbalance among men and women in her area of music in particular, saying, “It’s just dealing with the overwhelming number of women that is just—the only issue is that, if I were a dude, I’d probably have a career by now, but since I’m not…” She trailed off there. Charlotte also related an experience with gender and relationships having to do with dating within her peer group: “It is only with particular peers that there have been issues.” Charlotte went on to relate challenges she experienced when a

romantic relationship inspired jealousy among her peer group. In response, she tried to form other friend groups and move away from interactions with the people involved.

When asked about technology, Charlotte stated that her background was limited, but that she had learned a lot from her husband. She said she typically paid technology experts to assist her with her projects. In addition, she apologized that she was unable to provide more detailed information about entrepreneurship in particular, but remarked, "I feel like what I bring to this table as both a researcher and a singer is the understanding that some of us just don't get the message from even those who are teaching it."

Charlotte participated in a follow-up interview in which she shared that she had lost her institutional position as a result of the COVID-19 pandemic. She was in the final stages of her dissertation and had not yet had the opportunity to shift her attention to a full-scale job search. She spoke of the online teaching in which she was engaged, which was primarily for instructors from her institution in other disciplines. She had also observed a phenomenon occurring in the voices of people with whom she worked, which she attributed to all the online speaking occurring due to social distancing:

> It's not only singing that I've been teaching them. It's that during this pandemic, I have noticed that there is a specific way that people talk into Zoom and other video communication programs, and I've realized it's pretty unhealthy. So, I've actually been giving instruction on how to speak so that you don't get hoarse by the end of the day.

When asked about her hesitancy to participate in the initial interview, Charlotte said that she was hesitant to answer questions as well. She disclosed that a loved one had died and that she was living with an anxiety disorder. Regarding her lack of participation in entrepreneurship programs at her institution, Charlotte reiterated that she

> didn't feel like these seminars were really what I needed personally, not to mention they were always way too late for me to change my plans, which

> usually involved trying to work because I was working my way through my degree still.

Charlotte felt she could derive more benefit from gaining insight and advice through her peer group because she felt their direct experiences were more relevant to her. She said,

> I have made a point of attending lectures and listening to my friends and that kind of thing. And several of my friends are very entrepreneurial, so I have really made a point of trying to learn from them because I feel like people in our age group have a better idea, if they really know what they're doing, of what needs to be completed, entrepreneurially, if that's the word, artistically.

Charlotte also expressed a sense that, as a mature learner, she was in a position to reflect on her own work and self-direct her learning toward those areas she needed to develop to succeed in a given career task. She explained,

> I have taken cues not only from friends in that regard, but I also, during the pandemic, particularly around my own way of doing things, um, various materials to learn how they work myself, pedagogical information, but also trying to find a way to teach lessons over zoom as many people are doing and find out how to do that.

Charlotte acknowledged the challenge of balancing and adapting work to the changes brought about by the COVID-19 pandemic, including balancing working from home alongside her husband. Charlotte also shared that although she relied on friends for career advice at times, she also felt she was able to give advice to others.

When asked about the recurring theme of family planning, Charlotte explained that she did not think children were necessarily a limitation for women in the arts. However, she clarified by e-mail after our conversation, saying, "though I believe kids aren't a problem, some people doing casting especially will still be colored by the idea of hiring a woman with kids, especially small ones, versus one who doesn't, or a man (with or without kids)." Charlotte added to her thoughts on attire by commenting on how women in academia face criticism, just as women in the performance sector do: "People

really love to pick on women, especially in academia, over attire. And likewise, this is the thing that we find as singers as well." She added, "If you hear anyone commenting about an outfit at an audition cycle, you're going to hear it being about women by both women and men."

Charlotte described her experience with unfair wage practices in a food service job. Her pay rate was lower than that of men with the same titles and responsibilities. To help her make up the difference, and midlevel manager gave her the opportunity to earn more tips, but the manager in charge of pay would not increase her salary. Although she addressed the issue, she said, "No reason was given to me; however, [the general manager's] treatment of men over women overall made it very clear that there is some misogynistic element." When asked whether she thought she might face limitations as a product of gender in her academic career, Charlotte answered, "I realized that I will have to occasionally go up against people who do not believe my opinion is worth very much; however, I plan to go out nonetheless." Charlotte felt that she was improving her negotiation skills.

Methodology Limitations

My snowball sampling method did not recruit a third student from Middle State University. Although it is vital to preserve participants' anonymity and affiliation with specific institutions, a study aimed at providing generalizable findings might have to include additional details about the nature of the relationships on which the sampling depended. Two additional data collection methods were used to provide additional contextual information about how entrepreneurship departments function within the

context of schools of music and conservatories. The primary focus of my data collection was gathering interview material from participants, but these additional data are cross referenced with phenomena detailed in the interview section.

Participant Observation

The range and number of observable courses in the music entrepreneurship field is vast and growing, as evidenced by the different offerings at a number of music schools and conservatories. For this study, participant observation in seminars and courses yielded the following field note observations with the goal of providing some evidence for the level of participation of women in these programs. I observed four relevant courses each lasting about one hour: a tax seminar, a seminar on the creation of a social justice music endeavor, a presentation by a former entrepreneurship participant for a group of underclassmen, and a seminar on elevator pitch development. In light of the number of one-on-one interviews I conducted for this course, I did not interview any seminar participants directly. The goal of the observations was to see whether men and women behaved differently in any discernable way in the entrepreneurship classroom. As interview participant Natalie observed of her behavior in her entrepreneurship class,

> I am definitely the class clown in the class, and that's because, I think, because it's mostly women, and I wouldn't be the class clown if I were a man, and I wouldn't probably be as confident or looked up to, or people wouldn't stop what they're doing to listen to me.

Natalie's statement indicates that women censor their classroom behavior. Additional areas for future research could include focus groups that reflect on the experience of participating in observed sessions, but this was not feasible in the context of the level of interaction I was permitted with the students at the study institutions. Only one

administrative interview participant commented on the seminars following the observations. No student or alumni participants in the interview portion of this study were present at the seminars I observed.

The behavior patterns I found interesting for this study did appear during each session. In the ensemble comprised of former graduate students who presented to a class of current undergraduate students, all the presenters were men. The presentation style was heavily facilitated by technology, and the ensemble leader's talk also featured his well-produced and edited presentations through his social media platforms. One of his recorded performances for a different ensemble included one female presenter. The administrator who invited the ensemble told me later that he could not think of a female led ensemble that produced music in a similar fashion, so he had no alternative group of that kind to invite to present.

During the course of the seminar on social justice performance, a woman responsible for leading the program shared the stage with a man who promoted the program. His role was to introduce the topic and the woman who had created the project. It was evident that these two had a close relationship; they hugged when she entered the room. Before the class began, she and he, as well as two other male-identifying faculty from the school, spoke together at the front of the classroom as the students entered.

This observation primarily provided a snapshot of the behavior of a professional woman in a small group of mostly men, and there were distinct posture and engagement differences in the conversation held before the presentation began. The postures of the presenter and her male-identifying colleagues during the chatting period were notable. The woman looked comfortable, but she stood slightly back from the three men, who had

firmer stances as they spoke with each other. The woman presenter wore a dress and high heels, and the men all wore dress shirts, ties, and slacks, which marked her as distinct. When the male-identifying presenter introduced the project and the woman presenter, he covered the entire stage in front of the class. When she spoke, she stayed more to the side of the presentation space. The man appeared to exert more ownership of the presentation than the woman did, even though she played a more integral part in the project's development. When the students participated in a question and answer session, the majority of questions were posed by male-identifying students sitting closer to the front of the class. However, few students asked questions. The gender balance in terms of sitting closer to the front or back was relatively equal between male and female students.

One of the observational sessions I attended covered the topic of taxes and how to manage taxes as a nonsalaried worker. The primary presenter was a woman, and she was from a department within the institution that dealt directly with money, not with art in particular. The level of financial information was general and intended for a broad group of students. The session was a voluntary seminar and did not appear to be especially well attended compared to the other sessions. One of my first noteworthy observations was the especially low attendance by women. Out of a group of 13 students, only two were women. A theme that emerged across most of my observations was that women, as was the case in this course, also engaged less frequently in the course's discussion and question sessions. When few women attend such an event, it may be difficult to conclude whether the participation is governed by factors related to gender and the fear of speaking up or by the personality of the students present. The following observation suggests the

former may be at work even when more women are present, suggesting a wider range of individual personalities.

The fourth observation session occurred at an event covering the development of an elevator pitch—typically a 30-second speech by an entrepreneur who presents the salient points of a project to gather support. Attendance for this event was also voluntary, but more women were present than at the tax seminar. The outline of this seminar included a presentation by a high-level male-identifying figure in the school hierarchy. When he finished his presentation, he invited members of the audience to stand and deliver their elevator pitches. Those that volunteered were exclusively male-identifying. Four male-identifying students stood and shared their project ideas enthusiastically. As the seminar progressed, the presenter eventually asked a woman of whose interests he was already aware to stand and share her ideas. She spoke with as much apparent confidence and enthusiasm, so it was interesting that she did not volunteer and waited until she was invited to speak.

Summary

This study represents an exploration of the self-perception of participants in the development and pursuit of entrepreneurship education for musicians. The study's duration provided an opportunity to explore significant events in the participants' lives. The participants provided insight into their experiences in school and their emerging careers throughout the member checking process The sampling method introduced limitations to the breadth and scope of the perspectives represented. In addition to limitations in perspective from a more diverse group of participants, I was unable to

recruit as many participants from the third institution, and one of those participants was unable to participate in the follow-up. The essential preservation of anonymity also inhibited me from making more connections among the institutions themselves. There may be considerable value in conducting a similar study without the lens of gender, which could provide evidence for the direct analysis of institutions.

V: FINDINGS

Introduction

The process of interviewing students, alumni, and staff from three music entrepreneurship programs yielded a large amount of rich narrative data. The opportunity to revisit participants over time also permitted those participants to reflect on the process of being interviewed and on their own development throughout that process. Entrepreneurship education is oriented around personal, economic, and social development. The findings presented here reflect the intersection of the information the participants conveyed to me and my hermeneutic analysis of that information based on my role as researcher and entrepreneurship educator within the methodological techniques described in IPA (Smith, 2009).

The contextual observation and quantitative data are included in the presentation of themes, which I derived from my cross-case analysis of all the data collected. Themes that emerged across interviews appear to correlate to evidence from my observations and trends presented in literature on gender bias. Although it is likely not possible to generalize these findings to the wider population, they may be representative of patterns on a larger scale. Themes also developed that present a positive view among the participants of the efforts and effects of entrepreneurship educators and curriculum. The depth and quality of the interpretation of the emergent themes are the primary goals of the IPA method. Therefore, the each group's relative sample size, administrators and

students or alumni, and the number of superordinate and subordinate themes are further justified by the requirement of quality interpretation over quantity of participants or themes (Hefferon & Gil-Rodriguez, 2011).

I categorized the results of the study's data collection under two superordinate themes: entrepreneurship and gender. Both themes were foundational to the research design, as outlined in the following research questions:

1. How do music educators develop entrepreneurship education in selective conservatories and schools of music?
    1.1 What materials and concepts do these educators consider most important for success in music entrepreneurship?
    1.2 Do these materials and concepts trend toward gender bias?
2. Is representation of female musicians and music entrepreneurs a consideration in curriculum development?
    2.1 Does this have affect the experiences of female-identifying students?
    2.2 To what extent do female-identifying Western art musicians participate in entrepreneurial activities?
3. How do female-identifying music students experience music entrepreneurship education within major programs?
4. To what extent has the emergence of entrepreneurship education contributed to greater numbers of women students feeling prepared for careers and demonstrating entrepreneurial skills once they reach the professional setting?
    4.1 How do these students conceptualize success as a result?

Within these two primary themes, a number of subordinate themes emerged, supported by the codes developed during the cross-case analysis among the interviews. The subordinate themes represent the ways in which the superordinate themes manifested linguistically. In many cases, participants employed similar language when describing certain phenomena. This indicates that the sample was consistent enough to reflect on the phenomenon of entrepreneurship education with a reasonable level of validity. I analyzed the themes further to determine whether they represent external phenomena observed by the participants or internal phenomena that indicate how the participants might have processed their experiences. I address additional partial themes for which there was insufficient data for the detail required for the application of IPA at the end of this chapter.

Entrepreneurship

Agency: Self-Refection and Action

Based on the participants' internal reflection, agency emerged as a subordinate theme to the superordinate theme of entrepreneurship. Agency appeared to be one of the primary benefits perceived by participants about music entrepreneurship education. I use the term "agency" as a code for the range of language participants used to discuss self-sufficiency, empowerment, and choice. Administrators and students described the purpose of this education as empowering students to gain the knowledge and skills to create anything from projects and income to opportunity and community. The four administrators' profiles reflect agency in terms of how these individuals developed their departments' curriculum by analyzing their own field experience. Evidence from each

interview indicates the degree to which these new programs might be developed by musician-scholars who were active in developing entrepreneurial projects and working in arts administration directly prior to being tasked with developing entrepreneurship curriculum specifically. These educators bring the experience of their field work to the roles they have developed as administrators and career advisors.

Kathy, for example, felt that she was "lucky and fell into" her role in entrepreneurship education, but her career was based on networking between administrative positions. She stated that "it was through connections with my internship that led me to apply for a job with [a major] symphony," from which her next career opportunity arose. Christine said her move into career development was predicated on a personal choice not to pursue performance. She had the opportunity to reflect on the career she wanted and directed her energy toward the relevant career roles. She said, "I felt more inclined towards helping my peers promote their projects." Stephan related that he spent time developing artistic projects that explored his interest in communication in the arts and eventually became "very involved in project development, including running a music festival for 10 years." His experience with project management and administration, as well as his eventual move into a communications department, enabled him to develop skills often characterized as entrepreneurship in the arts. Andrew, too, related the development of his career, beginning with projects in college that "evolved into a collective of performers." He went on to craft a diverse career in education dedicated to supporting student development. This eventually included his role in driving education in entrepreneurship to provide students with better support after graduation.

The networking, administrative, creative, and communication skills referred to in entrepreneurship education appear to develop organically for some individuals. This indicates that, to create coursework in this newly organized field of formal study, such individuals must reflect on their career experiences and find meaningful ways to communicate them to their students. There may be an opportunity for researchers to further explore these educators' experiences and follow the ongoing formalization of this field into a distinct area of academic research and pedagogy.

For some philosophers, the opportunity for self-reflection is the means by which individuals achieve agency. "Engaging in intentional action puts us in the position necessarily to consider the kinds of agents we currently are and will become" (Arruda, 2016, p. 1166). Several participants referenced the self in terms of self-reflection, self-efficacy, and in terms of the word "want" as in "What do you want to do?" Throughout their responses, participants articulated the interpretation that entrepreneurship in this context is about deeply examining one's own goals for career development and artistic self-expression. Mary said, "I felt like I didn't have to be a certain type of musician to really determine what I wanted to do." She said this contrasted with the singular dedication she felt was demanded of studying performance with a classical instrument at a high level. Mary also described taking time off between her undergraduate and graduate studies to work a professional job and reflect on whether she wanted to pursue music further. Personal reflection later enabled her to expand her sense of possibility to the extent that she was able to write and produce her own music.

Susan described a key lesson from her entrepreneurship coursework, saying, "The core part of the course is to come up with an idea from the beginning, think about what

you need if you decided that you really want to go through with this." Eva said she was not beholden to anyone, and in her second interview, she even used the term "empowered" when discussing the potential inequality of the work world. Despite gender bias, she felt it was helpful to "believe in being able to do what you want and find a way to do it, but you have to know that until something radical changes, you will be on unequal footing."

Emma described the phenomenon of agency by equating it to being taken care of. She said, "This blindness of going straight into an orchestra and it will take care of you, or opera or something, and it'll take care of you if the rest of your life is a very old-fashioned mindset." Although women are often stereotyped as caregivers, young women are also often be seen as needing to be cared for (Verniers & Vala, 2018). The traditional path of finding a husband early and settling down may not resonate with all women equally. Fostering the prospect of a work environment in which women can make their own choices and provide for themselves without dependency emerged as a positive theme for many participants.

Entrepreneurship programs did not provide the only opportunities for this study's participants to reflect on their choices. Time and the freedom to consider their choices appeared to be important factors, as did feedback from peer groups and mentors in other disciplines. The participants who felt they had not participated as much or at all in entrepreneurship offerings at their institution, Anne and Charlotte, demonstrated personal agency in reaching out to peer groups within their professions. Charlotte said,

> I have made a point of attending lectures and listening to my friends and that kind of thing. And several of my friends are very entrepreneurial, so I have really made a point of trying to learn from them because I feel like people in our age group have a better idea, if they really

> know what they're doing, of what needs to be completed, entrepreneurially, if that's the word, artistically.

Anne was engaged in side work that supported her preferred path of a performance career. She even reflected that education could not necessarily provide her with the agency she was able to develop on her own through self-reflection, saying, "I think some of it is just like how you can use your personality to say, 'What can I do with different types of people?'" Emma described determining that a traditional path in music education was not for her:

> I found out early on that I couldn't teach what you would expect with the music education route of high school band, choir, and stuff like that. I played around with it, and I just didn't have the patience and the strength for it.

Whether in the context of entrepreneurship or in their broader academic and career lives, encouraging women to take time and reflect on their goals might provide extensive emotional and professional benefits. This self-reflection might be the basis of agency, as it permits women to evaluate career paths and honor those that resonate most with their personalities and goals.

Having an open career field and an educational format that supports a woman's right to choose her career are key supplements to this process. Jenny reflected on having opportunity to try educational outreach in a way that was entirely different from her performance experiences. She said, "When I was playing some really simple Christmas song for a patient who was about to pass away, who couldn't survive the Christmas holiday, was when I felt the most powerful feeling of what I was doing in music." Eva thought that "it can be such an insular environment, playing in two or three concert halls." Providing a range of experiences in school that fall outside the traditional performance activities might not just help students who will not succeed in traditional

performance careers but might even be the key to demonstrating that there is more available to students outside of traditional performance careers. The theme of agency is especially meaningful, as it contrasts with the experiences many participants shared when they reflected on gender bias. Participants often felt their motivations and desires were questioned by unsupportive people in positions of authority.

In contrast to the theme of agency its apparently positive function in participants' lives, another issue emerged regarding who ultimately holds power. Susan said of the highest levels of arts leadership that it is "dominated by white males." "Domination" is a strong term that evokes the sense that although women make inroads, they do not ultimately control the playing field in a meaningful way. This goes beyond representation into fundamental barriers to advancement at the highest level of social agency: politics, company boards, and university leadership.

Representation, or the lack thereof, underpinned this study's research questions. Andrew, an administrator, provided examples of successful musician entrepreneurs, and the three projects that came to mind most readily were created by men. As in the example of the instructors at the speaking seminar from the introduction to this study, there might be an unconscious lack of representation of women when men are asked for examples unless there is a specific effort toward inclusion because men are the default within their own world. This phenomenon also exists in critical race theory, in which the race that holds the most socio-cultural and economic power—White people in the United States—might not even perceive itself as a racial group (Feagin & Ducey, 2017). This phenomenon indicate that men might not hold intentional bias against women, but that, as with anti-racist training, the work to overcome systemic bias must be conscious and

active. I explore the code of power further in under the code of leadership, as the privilege to speak and be heard is a means by which power is exerted.

An important consideration for high-level music students is the question of whether they can study their instruments to the highest level of proficiency and whether they have time for the full range of organizational, business, and development courses that would track with a standard business or entrepreneurship course of study. Two items of concern emerged among several participants when they shared direct stories about perceived gender bias. The first was women's questioning of their own perceptions and experiences, and the second was others' questioning of a woman's expressed interest or motivation.

The administration participants acknowledged the degree to which performance faculty hold tremendous influence over students through what one described as their "godlike status." Specifically investigating the relationships between students and faculty through the lens of gender bias was outside the scope of this research, but the open nature of the interview structure invited several reflections that touched on faculty interactions. One administrator questioned whether it might be more difficult for female-identifying students to assert when a change is needed. She wondered whether women might "feel uncomfortable changing their major teacher if they were in a situation that they felt was inappropriate, or would they feel like that was burning a bridge and sabotaging their career." The applied lessons might be an important area of additional research, as faculty hold profound influence over their students' career knowledge and aspirations (Gaunt, 2010).

Mindset

Many participants used the term "mindset" directly. It represented the active cultivation of thinking habits of that embraced creativity and openness and that ranged from embracing a range of musical roles to the capacity for engaging in self-reflection in a way that recognized adaption and growth. Several participants equated entrepreneurship with the cultivation of an open mindset, and this provided a strong link for how entrepreneurship might be a good fit for musicians as a method of education toward career development. One administrator, Kathy, reflected on her own conception of herself as an entrepreneur. She said that, in the past,

> I didn't identify as an entrepreneur. I have since changed that mindset because I think part of being an entrepreneur, especially in music, in the arts, is about seeing opportunities where they don't exist. It's not always creating something new, but it's how you can provide value and use your music and your art to do that.

Mary defined entrepreneurship by equating it to invention: "Seeing what is out there and seeing how you can make a difference without maybe certain things in place yet, so you have to kind of invent as you go." Emma's conception of entrepreneurship also included her description of a successful entrepreneur's thinking. She said, "I also think there is a certain mindset that you do find amongst people who are really into this, and those people are usually much more open minded." In relating her struggles after graduation, Sophie described being unable to sustain the optimistic mindset of entrepreneurship: "I was in a seriously unempowered place, struggling with poverty mindset and the reality of operating outside of the collegiate world." Jenny also used the term "mindset" to describe her relationship with developing effective education programs, saying it was "about the

mindset of how to run and organization through empowering students in music education."

Christine also described the activities of an entrepreneurship department as related to developing thinking skills as much as other tangible skills such as writing a budget or a grant proposal. She said, "We start thinking kind globally about: what is the idea of the project, what's the message, what resources are available to you, and what can you tap into to bring that project to life." Stephan referred to this process with his students, saying the process of learning this material was intended to help students in "thinking outside of what they're good at and making it connect with their audience because without that, they don't have a job."

One potential benefit of entrepreneurship might be that it gives musicians a positive framework for thinking about their many roles within their musical careers. How participants interpreted their own identities as musicians and career people reflected the theme of mindset and flexibility. Participants who spoke of these disparate career activities spoke proudly of them. Many of the experiences participants shared in this study reflect a level of energy and diverse interests, which suggests that the concept of self-direction embodied in entrepreneurship may be beneficial. The participants related interests in teaching, performing, writing and recording, administration, and ensemble development. Eva even spoke positively of the ability to navigate between an early music and more modern music identity, saying of the modern instrument, "it is a side of me that I really keep fostering and loving." Mary related her experience of shifting identities among traditional classical, early, and eventually contemporary popular music:

> I'm a full-time music person. I teach; that's my main income. I perform as well, so I performed with different groups around here. I

> accompany as a pianist sometimes. So that is able to sustain me, and then, then recently, well, I've been like writing music before, but I've recently started releasing them and trying to pursue a career in this way.

Mary attributed her ability to branch out into being a music writer and producer on a public level to her experience with entrepreneurship education directly:

> It gave me something to work on, because I didn't have that in my undergrad. So, it was very nice to have like that practical advice and just hearing alumni doing so many different things. I felt like I didn't have to be a certain type of musician to really determine what I wanted to do. And even nowadays, there's no such thing as, like, a really typical musician anymore.

Kathy, a successful higher education administrator and professor, described the range of musical identities through her career:

> I was a performance major and continue to play [my instrument] and chamber music at venues and some solo performances and teach music as well to different types of musicians of all different ages, all different styles. It hasn't been my primary position, but it's been something that has been a piece of my work since leaving school, so I still very much identify as a musician and performer.

Full-time educator Jenny also expressed the loss she experienced when unable to preserve important identities through professional level engagement:

> I usually really try to keep my performance identity going, and I don't want to completely abandon that. I want to try to maintain all my musical identities, which is ambitious, and sometimes life doesn't allow you to have all of that. I have a feeling that one of those identities will kind of fade away.

Performance appears to hold a key place in terms of musical identity. Teaching may be a less privileged identity than that of performer. As Charlotte expressed, "I basically decided that I wanted to be not only an opera singer" but to have variety in the nature of her career. Her comment alludes to a common stereotype that that those who can perform prefer to, whereas teaching music is a secondary option for those who need to earn a living or are not cut out for careers as performers. Sophie spoke of struggling to

maintain her musical identity as her career in arts administration progressed: “I’m trying to validate the musical side of my career as opposed to the administrative side and maintain that as well.” When Sophie responded during the member checking process, she reflected on her change of identity throughout the research project. She said, “With distance between me and my performing degrees, I also feel even less of a need to prove my worth as a person through my abilities as a performer.”

The spirit of entrepreneurship in music seems to acknowledge that a person’s career track may not be clear or focused and provides a framework in which individuals can see careers based on a range of activities as positive and useful. Musicians can preserve their identities as performers because they know they can return to developing performance activities when time and interest permit, thus preserving what it means to be a musician.

Leadership

Leadership was a key term used by participants throughout their descriptions of entrepreneurship education and entrepreneurial activity. Andrew suggested that entrepreneurship was an important concept for students to be exposed to because “it’s an opportunity for them to take on a leadership role.” Emma echoed that sentiment, saying that “although a lot of people automatically slam the word ‘business,’ it is more of the mindset that you are running things, you are leading things.” Susan felt that leadership required a deep understanding of multiple points of view:

> Leadership, that’s such a loaded thing. It takes a special person to step outside of the mind of ‘I have this really great idea and I want to do it,’ and then to put that into action, bringing together the right group of people, and not just people that you normally work with, or people that

> you think will help you get the job done, but a group of diverse people that can see things from different perspectives.

Despite the close connection between entrepreneurship and leadership, there is evidence of persistent sex typing, which may have some relationship to the imbalance in leadership positions held by women and the perceptions of women who hold leadership positions. Emma said, "One thing that I do know is there's that pushback that any woman in leadership roles is usually portrayed sometimes as being bossy or pushy or demanding or something along those lines." She also suggested that women typically occupied certain roles: "Presenters in outreach or education tend to be women. Law, business, marketing tend to be men." Susan said,

> I don't think it's that women aren't capable of taking on all those stereotypical masculine traits. I think many of the issues are that we associate leadership with masculinity, so if you want to say masculine traits are just leadership traits, I don't think it's that women aren't capable.

Although women may translate the entrepreneurship skills into supporting administrative roles, women are not necessarily promoted to high levels of leadership in organizations. However, this does not mean that women do not develop their own projects. One participant commented that many ensemble leaders who were interviewed for the development of curriculum were women. However, participants frequently cited encounters that contradicted the optimism of the leadership language expressed in the initial stages of the interview.

In addition to the sex typing of traits, a common theme across many of the interviews, and one which eventually led to a specific follow-up question in the second interview, was the issue of attire in the workplace. How women dressed and what those choices connoted about a woman's suitability for her role occupied a great deal of

emotional and mental energy according to several participants. Kathy referenced the phenomenon:

> I was dressed very conservatively, ready for a board meeting, but just not being taken seriously because of my age, because of being female, and not being listened to for whatever reasons were out there that other people projected onto me.

Whether the purpose was dressing for a performance competition or working as a professor at a university, women and how they dressed was an accepted burden related to their gender.

Participants cited the concept of dress so frequently that it often appeared to be a means by which women tried to protect themselves from gendered assumptions. One participant shared of a lesson teacher who took exception to her wearing nail polish. Christine was not sure if this was precisely related to gender, but she said it was such an extreme example that at one lesson, he closed the book of music off which she was reading and questioned her motivation. The issue of dress is not limited to how men perceive women, but extends to how women perceive each other and connects directly to issues of competition, especially as they relates to heterosexual male-identifying attention.

The distinction in dress that I noted in my observations of one of the entrepreneurship sessions supports the conception that women are at least singled out as distinct from men by virtue of their public costuming. The lone woman in her patterned dress and high heels was not noted for being appropriate or inappropriate, sexy or demure, but as markedly different from the men, who wore very similar business attire. The extent to which women are marked out in groups when they are the lone woman

among a group of men is hard to ignore when dress plays such a key role in people's visual identification of each other.

Another phenomenon that emerged in a few interviews was the tendency to default to ungendered representation in language. When Andrew discussed the push by some male-identifying students to establish their careers even while in school, he said, "I have noticed that we have first or second-year musicians in classical and jazz who, like, are really in a rush to get there first. I don't necessarily see that as often with female students." He did not qualify the first set of students as male, but he made the distinction when he spoke of female students. In Eva's case, there was the subtle linguistic connection of men with heterosexual maleness.

Representation in entrepreneurial enterprises in certain areas also appears to be a function of women's numbers in a given area. In brass ensembles or jazz, for example, far fewer women might participate in general. The presence of women in entrepreneurship departments, a finding supported by the count of women leaders of departments in the survey of websites, might actually steer these programs toward embracing women's issues in the workplace. Eva articulated her perception of her entrepreneurship department as follows:

> I definitely had the idea that it was a strong woman movement. [I saw] women going out there and deciding, "We're going to do this." Maybe there's not a set position for this, but we're going to put [in] the extra time. It was a very dedicated set of people that I ended up meeting, and I didn't meet as many men who were interested in that. That was noticeable.

Entrepreneurship programs might provide a means by which students from underrepresented populations develop programs to encourage a more diverse range of people to participate.

Technology

Many people consider technology an essential tool of entrepreneurship, and interviews with participants centered on technology in a few meaningful ways. Stephan provided context for the discussion of technology, saying, "I think it was in 2015 that more than 75% of cultural consumption in the United States is virtual. And so technological comfort with technology and technological fluency is extremely important." Mary, who was in the process of recording and producing her own music, touched on the idea that, for her as a woman, technology was less accessible. Of the videos she used to educate herself, she said,

> There's a Christian vocalist, and she has a baby. But she gives you tips and stuff on singing and that's been really helpful. And then for production, I guess most of it has been men. Yeah, I don't think I've really ever watched any videos on production by a woman, though.

Eva spoke in her follow-up interview, which occurred after the COVID-19 pandemic had radically altered the live performance landscape, of recording a track for a collaborative performance project. Andrew highlighted one of the ways in which he observed male-identifying students potentially advancing more quickly than female students:

> Maybe that's also a question of self-promotion. Like, in what ways are male-identifying students versus female students more interested in actually putting themselves out there right now on the Web or getting their first album made right away so they can get that out there? I think also, anecdotally, I have noticed that we have first- or second-year musicians in classical and jazz who are really in a rush to get there first. I don't necessarily see that as often with female students.

Andrew speculated that it might be a factor of confidence with self-promotion and cited the tools of self-promotion, which depend on technology skills. Although technology can enable musicians to develop audiences, launch communications campaigns, and even

record and present music, technology at large has a gender equity problem (Lehman et al., 2016; Sax et al., 2017).

By highlighting how music entrepreneurship intersects with areas of bias and inequity already present in academic and professional culture in the United States, educators can develop curriculum to address these imbalances. As Stephan suggested, women are not necessarily less adept at using technology when encouraged to pursue learning about it. He said, "I've just been very surprised and excited by the number of women who have embraced this whole idea of technology and are running with it and doing amazing things." As Wallen et al. (2017) found in their examination of MBA programs,

> Consistent with a response of public conformity to the norm associating maleness with technical prowess, women showed less assertiveness, particularly in technical classes, and this contributed to the gender gap in grades. Women did not show any less private effort; in fact, they showed more private effort. (p. 1167)

Requiring robust music and general technology courses of all students regardless of gender or developing mentorship programs or courses that cultivate women's engagement and confidence with technology could play a role in empowering more women to work in technologically dependent areas of music education, production, and business.

One area of technological advancement with which students already seemed proficient was social media. According to Christine, an administrator, male and female students came to the university already boasting their number of followers on various evolving platforms. She described how educators played an important role in helping students cultivate a persona and develop protective social media practices to preserve those personas. The development of social media technology poses an interesting

additional question in terms of gender and the entrenchment of heterosexual standards of attractiveness.

The visual nature of social media can reinforce traditional standards of beauty and even decorum for female artists. Christine cited a review that featured a photo of the one female participant in the ensemble, saying that it "did not feature a picture of the whole ensemble. They featured a picture of [the female ensemble member] and commented on her arms and how much she looked like [a specific movie star]." Mary described how she felt that she was able to avoid the pressure of presenting herself in a way that she considered common among pop stars. She said, "Because I'm not mainstream, or the music that I'm producing is not, you know, what you would typically hear on the radio, I don't feel that sort of pressure."

A further concern in the area of technology fluency is that the balance of men to women in tech in general might result in men taking over the creation of projects in the COVID-19 era. Women in this study expressed a lack of familiarity with music recording and editing. Women also tend to lag behind in coding and developing areas of tech. Thus, although women may be on equal footing in terms of access to social media, they do not appear to have equal footing in technology at large. This may continue to be problematic and lead to an even wider gap in success as technology plays an expanded role in the field.

Gender

Femininity

Because this study focused on gender, the code of femininity emerged frequently, but it is important to note that it was not used as a term explicitly by the participants. Rather, I used it as an interpretive term to explore the ways in which the subordinate themes of communication, labor, emotions, and attire are categorized within a binary gender construct. Because of the binary comparison between masculine and feminine, the latter is often devalued.

Administrators and participants cited networking as a component of entrepreneurship. An element of success in entrepreneurship appears to depend on demonstrating value to eventual supporters, whether those are investors and customers in a commercial sense or donors and audiences in an artistic one. Administrator Christine referenced the distinction clearly and suggested that artists may have to work harder to leverage network connections to garner support for their projects. The term "connections" appeared in several interviews. Kathy described her career progression by using the term repeatedly, saying, "It was through connections with my internship that led me to apply for a job with [a major] symphony." She gained employment at her next position through connections. Eva used the term to refer to her network of opportunity, saying, "I have to go out there and see my own opportunities based on my own connections."

The sociability typically ascribed to women places them on different footing, perhaps, than the commercial entrepreneurial "idea pitch" example from the research (Brooks et al., 2014). Participants referred to engaging in activities that mirrored this

concept, such as speaking to friends and family for support and drawing together groups of other artists and empowering them to make creative and administrative decisions. Some cite this type of activity as evidence that commercial entrepreneurship is not a positive model for artists, as it suggests that adopting masculine typed behaviors and activities may disadvantage men and women when those activities alienate the actors from adopting different behaviors (Moore, 2016).

Another area in which women might benefit due to gender grouping is in the mission of elevating women and women's accomplishments. As Christine pointed out, "Female centric groups often have a female driven mission and then therefore are . . . are very committed and passionate about that mission." A source of potential conflict may appear in the area of social justice, however, when there are support groups for marginalized people from which nonmarginalized groups claim to be excluded, either within the interest group or in terms of their ability to form a separate interest group that does not receive a label of being unnecessary or even incendiary. A men's group of a similar nature might actually receive less support because men already occupy the dominant gender role in society. However, this does not mean that men don not need support or that all men benefit equally from their maleness. The insidious nature of bias and stereotypes is such that the focus can shift when the primary target is no longer present, so men displaying feminine traits might also suffer.

The superordinate theme of the gendered traits of femininity also included several subordinate themes that clearly equate to the division of men and women in society.

Child Care

One key constraint to the career of any person who can physically carry and bear children and wishes to do so is the consideration of when to have children. Many other individuals develop families through fostering, adoption, kinship, and friendship relationships, but the unique biological perspective of being pregnant applies to only part of the population. This biological distinction has driven outright labor discrimination, justified lower pay, excused lack of promotions, and created areas of significant unpaid labor (Cools et al., 2017; Verniers & Vala, 2018). I did not address the question of family planning and the specific pressure of the time-limited nature of a woman's ability to carry her biological children in the initial research questions and interviews despite the acknowledgement of this distinction in the literature. However, this emerged as a theme in several initial interviews, and it became a question that I posed directly during follow-up interviews.

By the time I completed the follow-up interviews, several had overlapped with the COVID-19 pandemic. The work–life balance that many parents had established with day care, kinship care, and in-person school had been completely upended. Katy observed,

> My boss has two kids. She fully disclosed that she will not be able to work eight hours a day right away, even to her own boss. She said that there's just no way that she could tend to that. But she said that she was expected to.

Charlotte stated that "though I believe kids aren't a problem, some people doing casting especially will still be colored by the idea of hiring a woman with kids, especially small ones, versus one who doesn't, or a man (with or without kids)." Susan said, "People want to know if you're planning on starting a family and if you're having kids and when that's going to be."

Mary considered having children, and she described the uncertainty of how it would impact her career because she felt she had the type of career that could be better balanced with child-care duties than that of her husband, whose position she considered more stable. She went on to express the desire to care for her young children, which is an option many women would like to have, though they often feel set back in their careers when they return. Mary said, "I feel like childcare is not really a huge option just because it's expensive, and also, I don't know, I feel like I would want to be the one to be there during those—especially those formative years—those younger years." The childcare crisis therefore might affect women more than it affects men. There may be a loss in terms of career potential and self-fulfillment when people with children do not have adequate support for their children and their work lives (Cools et al., 2017).

Gender Wage Gap

Kathy directly addressed the issue of the gender wage gap and her efforts to develop programs to help women discuss the issue. Eva said in her follow-up interview that she had never talked about money with her friends: "I never talked with people about money. It's something that I usually deal with myself, and [hadn't previously] asked my friends, 'What's your situation?'" Christine described the phenomenon of asking for a raise, which evidence suggests is less often successful for women than men. She said,

> I definitely feel in that circumstance, that the quality of my work was very good, that I was severely underpaid. I think it was really more like they wanted to keep me there at the same quality of work, but to not pay me anymore.

Susan reflected, "I'm taking on more labor for more labor and was given a new title with new, larger responsibilities without a pay raise."

Charlotte described her encounter with depressed wages, though outside the music profession, saying, “No reason was given to me, however, [the general manager’s] treatment of men over women overall made it very clear that there is some misogynistic element.” Charlotte’s comment suggests that bias impacts women’s ability to receive comparable wages for the same work, whereas Christine and Susan’s comments reflect the challenge women face in asking for raises, which are not automatically given based on performance and title standards. There seems to be a certain tacit agreement that discussing money is impolite, and women may be held to high standards of politeness as a function of gender bias. Requiring organizations to publish data on the salaries of men and women, encouraging women to discuss compensation, and fostering an environment of transparency are ways to break down a system that hides discrimination.

Undervaluing Feminine Domains of Labor

Another area of consistent concern addressed in the gender and work literature is unpaid or underpaid labor among women. Internships are frequently used in for-profit settings to provide students with experience and possibly college credit, as well as to provide employers with assistance from entry-level staff at rates and with benefits that are less expensive than those of traditional full-time employees. Many of this study’s participants had held internships, and some of the programs referenced actively supported students in securing internships. One of the questionable drawbacks of this type of employment correlates to the ageism and sexism perceived by several participants: the devaluing of work for the benefit of the bottom line (Verniers & Vala, 2018). Many participants who held internships described receiving positive work experience and even longer-term career connections by virtue of their exposure to professionals through these

opportunities. However, some internship experiences were less favorable. Institutions that rely on externships to supplement entrepreneurship education should implement robust assessment and feedback processes with their students to vet the organizations with which they partner.

This study focused specifically on participants who had experience developing or participating in entrepreneurship. Other terms that occasionally accompanied department titles in this area included “career development” and “leadership.” A number of participants also used the term “outreach,” which is typically equated with educational activities. Outreach is often be a separate department that focuses on educational engagement with the community beyond the music school. This theme’s recurrence indicates that this department or concept, depending on how it is organized at an institution, might play as important a role in developing the mission driven career activities of the participants as the entrepreneurship or career development department. Although entrepreneurship derives from the commercial world, outreach derives from the educational world and might be the arena for education in social justice and critical social theory. Although further research on experiences in this area might be merited in terms of the overlap with entrepreneurship, the connection between gender and educational roles might also benefit from additional examination.

The education field in general has stereotyped as feminine. Wages in this sector have traditionally been depressed, perhaps by virtue of its association with women, which is not an uncommon phenomenon (Leuze & Strauß, 2016). Susan shared that although she held a high-level administrative position in her arts organization, she was in the educational outreach department, so thus her standing was less prominent than some

people at her level in other departments. She said, “There were definitely moments of being a woman, being one of the younger staff members, but also being an education staff member of being like a glorified camp counselor.” She also said of negotiating a salary change,

> I’m taking on more labor and was given a new title with new, larger responsibilities without a pay raise. And so I kind of have the process of trying to figure out, how do you broach that topic when you’re independent, and when you’re really grateful to have your job, but you’re also recognizing that you’re taking on a lot more labor and just a lot more opportunities within the company without any change in salary.

Sex

Sex may be a driving factor in issues of gender bias, competition, and preconceptions of women in the workplace, though this term appeared only once, when Jenny suggested that women had to consider whether they were too “sexually appealing” in their work attire. Although it might be couched in terms of family planning, or the perception that women cannot do what men can, these interviews provided evidence that elements related to sexual relationships between men and women play a role in how gender affects people in their professional lives. Kathy shared that she was professionally and personally attacked by having a rumor started about her having an affair with a supervisor. She also referenced a physical appraisal by a female colleague, saying, “A female colleague looked me up and down and said, ‘Well, if I were to go on a diet, maybe I’d get as much attention as you are right now.’” Charlotte shared that one of the experiences she characterized as gender-related occurred because she had dated someone, which later affected her standing with a group of mutual acquaintances. Even questions of family planning can cross a line into the deeply personal behaviors between couples and assume employers have a right to inquire about women’s bodies.

This concept could also be coded as luck or fortune, as participants used those terms frequently. Participants who used the terms “luck,” “lucky,” and “fortunate” felt they had not experienced significant gender bias or overt sexual harassment. They did not relate this information as though it were the expected norm; rather, they felt lucky not to have had a negative experience that they are aware is commonplace. Mary said, “I guess I’m really lucky. I know I’ve heard stories where students have been hit on by teachers, and it’s, like, really uncomfortable, but that’s never happened to me.”

No participants in this study referenced overt sexual harassment by a male-identifying colleague. Men were cited has having made comments about colleagues relating to appearance In Emma’s case, one said, “‘Oh, she’s adorable,’ and I was like, ‘If I was a dude, would you have said that?’” Charlotte described her interaction with a male-identifying professor who as accused her of having an inappropriate appearance for a lecturer. She said the professor told her “that I looked like I was trying to be cute while I was lecturing.” The diminution of women in this way asserts a male-identifying authority over how these women present themselves through criticism of and commentary on their feminine appearance.

Communication

Several participants cited miscommunication or an absence of communication as a potential limiting factor to their networking. Some of these perceived communication issues resulted in job losses. In addition, women were also stereotyped as bossy in terms of communication if they adopted leadership roles, which is a phenomenon played out in American politics, as well as business and academic settings. In other experiences, women seemed to be judged for communication style, and that determined if and when

they and those around them permitted them to communicate. Natalie referred to one conversation with friends, saying,

> Yesterday someone was saying a man got up in a meeting and read for 45 minutes a definition of narcissism to get his point across. And I immediately was like, if a woman had done that, no way would she had allowed to do that for 45 minutes.

Some observation data in the area of communication appear especially relevant. Women seemed less inclined to participate in the communication-based exercise of developing short speeches about their projects. In all observed sessions, women asked fewer questions. Of the four sessions, women presented in half, but in one, a woman shared the presentation with a male-identifying colleague, and women were not represented at all in the musical ensemble in the session involving a performance.

Participants spoke of the sense that they were not listened to or that although they felt they had spoken clearly, people in positions of authority or power interpreted their communications in frustrating and unhelpful ways. Sophie commented about communication with men in power:

> I found just that the people who are in leadership positions, who they are friends with can really make an impact. Like, are you in the room for the discussions about what's going to happen moving forward? In work settings, I found that if I'm not friends with those—specifically men—who hold the highest positions, they're not listening, necessarily, to my ideas or letting me in on the decisions that they're making."

Sophie articulated a key function that alludes to Bourdieu's layers of capital and access to the field of capital generation: her awareness that she was not granted admission to the field that existed outside the work sphere. Access through social interaction is a major factor in the networking referenced in entrepreneurship and career development. Everything from getting drinks after work to joining the right club might make the difference regarding who is in the room and able to communicate and get credit for ideas

that move work forward. Kathy, the administrator for the Halstead School of Music, brought up movements such as #metoo to suggest that communication and using one's voice can have a dramatic impact on changing the status quo. These examples reinforce the power of having the privilege and a platform to speak, especially when that platform is provided through tacit permission from a more dominant group. When women feel limited in their ability to speak in the open classroom, they might miss important opportunities for positive developmental feedback

When participants felt heard, the responses were markedly positive. In terms of a classroom setting, Natalie observed,

> I am definitely the class clown in the class, and that's because I think because it's mostly women, and I wouldn't be the class clown if I were a man, and I wouldn't probably be as confident or looked up to, or people wouldn't stop what they're doing to listen to me.

Participants frequently highlighted creating an environment in which women felt heard as a key positive attribute of entrepreneurship programs and mentors. Sophie said of her mentor,

> So, just the fact that he was always interested in moving you forward for your own career, and I feel that with some people who could have been mentors in my life, they weren't necessarily jealous, but it was like they weren't necessarily looking beyond my time with them.

Mary described the composition professor who listened as she and her classmates developed their musical voices, saying, "I don't have to change my voice to be able to make music." This led her to feel confident enough to pursue her own writing and production.

The question regarding role models and mentors received several positive comments from the student and alumni participants. When students referenced their entrepreneurship departments as a positive resource, even their tone of voice changed

when they reflected on mentorship relationships. Emma said about a specific job move that "What drew me to the organization was that woman alone and her connection with me and her support of me. And it was almost like having another person that I could, I knew I could turn to and talk to you about these things, and she'd be honest, and she liked to listen to my ideas and ran with them to the point where now, I'm actually on their board of directors." For women in particular, the presence of women role models appears to have an important impact on self-perception (Lockwood, 2006). Although changing all of a society's biases overnight is unrealistic, evidence from this study, among others, indicates that mentorship might provide a tangible benefit to young professionals. One-on-one mentorship also operates on a scale that might be implemented readily.

Emotion is a key component of communication. The extent to which a person reveals or withholds emotion can affect how their communication is received. A great deal of evidence indicates that women are held to different standards in terms of emotion and emotionalism than men are, especially in the workplace (Cottingham et al., 2014). Jenny said she felt one of her greatest limitations as a performer was that

> I was more emotional than I should be when I was playing the instrument, and that sometimes hinders me in a way that I don't feel like I'm playing the orchestra excerpt well enough. I feel like that's a lot of my emotion, or how my body works does not encourage me to calm down. I feel like I was more nervous than some of the men.

Whether Jenny was in fact more nervous than the men at her orchestra audition is impossible to determine, especially without talking to the men present, but her perception that her emotions, and even the sympathetic physical systems that respond to her emotions, make it harder for her to perform is a phenomenon that may be ascribed to women performers and used to justify discrimination (Phelps, 2010).

There was evidence of a fundamental emotional burden in terms of contemplating future career success. Jenny and Eva used the term "scary" to describe how they viewed elements of the music career landscape. Eva applied the term to the way she perceived the large orchestra audition process, in which few positions are open for a large number of applicants. Jenny used the term to refer to the lack of creativity and agency she perceived when musicians were obligated to follow a traditional career path: "That is very scary because you are musicians, and all you can do is follow other peoples' need. You are trapped in a very small box."

The ways in which participants communicated their perceptions and reflections to themselves was of significant interest in this study. All the participants expressed a willingness to continue to engage with their careers and seek new opportunities for active participation in their field. One trait that seemed common among the participants was an element of persistence. Although some of these characteristics may have been intrinsic, there was evidence that it had been fostered through several areas of the participants' educational experiences. Kathy, one of the administrators developing the entrepreneurship curriculum under study, shared her own development in the field by referring to an experience that demonstrated persistence in communicating a project idea. This occurred prior to her institutional work on entrepreneurship. Kathy said,

> I picked up the phone. I had one day left. I called, and they're like, "Yeah, come on over. I'd love to meet with you." So, they shared with me there's a summer program [for entrepreneurship], and by that time, I had given my pitch multiple times. I gave it a seventh time.

Sophie described the journey her career had taken from our first interview to the final member check-in:

> It took something like five different job situations as stepping-stones which ranged from terrible to alright to get here. Now I'm at the

> beginning of a new chapter in a meaningful position where I report to a [female] boss who I do see as a mentor and who is invested in creating a positive culture within the entire organization.

Resilience was especially apparent as a theme within the interviews that took place following the onset of COVID-19 pandemic. It was striking to me as a researcher that the women I interviewed continued to have optimistic outlooks on their futures. Several, including Susan, Sophie, Eva, and Charlotte, had even developed new work opportunities.

The sampling method may have led me to women who had a level of confidence in relating their stories that indicated that they possessed the characteristics of self-reflection and resilience to begin with. There is certainly a population of musicians for whom the career in general and the COVID-19 pandemic specifically may have been financially and emotionally catastrophic. Eva indicated that she felt this was true for her friends. Jenny suggested it was also true for many of her music education colleagues. She described the fear present in seeing no options in a restricted job market and spoke of the relief of being given more options through the concept of entrepreneurship. “That was the term that comes in that helps me to feel that it’s okay to create. It’s okay to be diverse. It’s okay to do something different.”

Christine spoke of how many women led entrepreneurial enterprises reflected “a female driven mission and then therefore are very committed and passionate about that mission.” However, Mary’s comment about wanting to be with her children during their youngest years alludes to the diversity of thought among women. Feminist theory does not preclude women who want to live in a traditionally female role from doing so. Exposure not only to entrepreneurship education, but also to the demands that a career of this type might entail, and an accurate assessment of the degree to which a music student

may have to engage in these activities, might prove an essential element for granting students the choice of a music career at all.

Partial Themes for Future Research

There were a number of emergent topics of interest in the interviews that were not cited in sufficient detail to develop into full themes. These may represent areas for further research, exploring different facets of inequality issues. I present the evidence of these potential themes here to begin to articulate some areas of intersection with gender.

Families of Origin

The format of the interview protocol started by inviting participants to reflect on their musical histories and what led them to their respective paths. Several participants described positive experiences relating all the way back to their families of origin. The ways in which women perceive their own abilities possibly relate to how they are treated from young ages and what messaging they receive about women's roles (Phares et al., 2004). Numerous participants began to detail their musical backgrounds by first referencing their families of origin. Of these participants, most described coming from musical families who encouraged their talents, but even Susan, who said her family was "not musical in any way," said her family her in music lessons early. Evidence suggests that women develop early cues about their roles in society from their families. They also develop self-esteem from modeling and messaging within their family groups (Phares et al., 2004).

Sophie directly described the influence of her family on her perception of whether women could be in roles of leadership.

> I think that it's partially who you are. For me it's a lot of who my family is, and what I grew up in, what I saw my parents doing. Because my mom is a maximizer, so anything that's good, even if it's good, if it can be better, it should be better sort of a thing. She does a lot of organizational management.

Jenny spoke of certain expectations from her father, "My dad used to tell me, 'Oh that's fine. You don't have to make money.' Like that's how he used to tell me. He was like, 'You don't have to make money because your husband will make money'." There may be different family attitudes about the roles of women that determine what paths women feel empowered to pursue. In Jenny's case, her father encouraged her musical development, and it was not evident that the commentary about marrying was prohibitive against achieving her own career goals.

I did not conceive of family of origin as a primary area of research for this study. It is evident from the literature and from the limited reflections the participants shared about their families of origin that additional research on this development period may be an important step in understanding how women view their roles and agencies in society in general and music in particular.

Age

Many participants considered gender to be a component of discrimination incidents, but age was another variable that received several citations. Age, in these cases, seemed to amplify the assumptions that accompanied gender bias. Sophie thought that young men had less obvious visual cues that communicated age to others:

> I think that there's kind of this ambiguity sometimes with the way that men look in their twenties and I think that they can put on the right clothes and be respected. And I feel like it's been more difficult as a young woman and also as a young musician.

Age was a factor in terms of the emotional maturity of the participants at the time they received their entrepreneurship training. Many of the reflections suggest that entrepreneurship is not a single course or even certificate program but a long-term practice for which additional layers of structure may be developed, including alumni workshops, long-range mentorship programs, and more. Although she was one of the few participants who had an introduction to entrepreneurship as an undergraduate student, Natalie felt she had been "too young" for the course to have a lasting impact. Charlotte, who was almost finished with her doctorate, reflected, "I feel like people in our age group have a better idea, if they really know what they're doing, of what needs to be completed, entrepreneurially if that's the word, artistically."

Race

Race was a demographic variable that remained relatively unexplored within the context of this research. Jenny did comment,

> I also have my race issue; I'm an international student. So, all of that combined together, I feel like I always recognize that I'm in a different position, I'm in the position that I have to constantly prove to others that I am qualified to do something. And it's really hard because I always feel self-conscious about it, and that is not helping me to go anywhere. Because if you're self-conscious about it, you're not confident enough in some sense.

Christine, too, alluded to her perception that students from different nations of origin may find difficulty with the assertiveness and self-promotion required of entrepreneurship education. However, the evidence collected in this study did not determine how differing racial and ethnic groups might interact in supportive ways. Therefore, the roles that race and ethnicity may play in the questions presented are potential areas for further study.

Economics

The participants in this study little mentioned circumstances inherent in the American economic system, which corresponded to Bourdieu's (1993) theoretical model of practice on an uneven field in the pursuit of capital and the impact on career studies (Gander, 2019). For the most part, participants seemed to take as immutable the necessity for graduates of music programs to find adequate income to support themselves without an alternate means of intervention, such as additional social welfare support. Where this subordinate theme emerged most strongly was within the interviews that followed the onset of the COVID-19 pandemic. Specifically, Eva cited challenges faced by musicians who had been succeeding month to month within the current social and economic systems, only to find themselves in crisis financially as work opportunities disappeared. She said,

> You don't have anything to fall back on. You can be totally happy in your life living month to month, but when something happens, where do you go? That's been shocking, seeing how quickly that dime can turn, because people aren't supported enough.

The awareness of imbalance in the system overall seems to be somewhat covered by the messages of agency and self-determination that participants received as positive results in entrepreneurship education. There did not appear to be a great deal of encouragement toward reflecting on whether focusing on individualism and profit may not be sustainable models for the greatest number of people.

Summary

I did not claim that participating in this process would confer any tangible benefit to the participants, but providing space for women to share their encounters with gender

bias did seem to be a helpful experience, as reflected by the participants in follow-up encounters. One participant was unreachable for the follow-up interview or the member checking process. Thus, it is certainly possible that this reflection is not always a positive experience, and researchers should take care to respect boundaries set by participants, including those who decline to participate further. Participants who did choose to comment further on the process expressed thoughtfulness at being able to reflect on their growth beyond occasional negative experiences. Not all of the challenging interactions described by the participants directly involved entrepreneurship—rejection for a grant or a donor pass passing on support because of gender, for example—however, many of the experiences consistently highlighted the challenges women face in being heard, respected, and supported in their work roles—however they might define those.

All the staff and faculty were interested in the research being conducted for this study. They expressed interest in what results I might find by speaking so directly to a range of students. Each department had its own process for assessment, but these assessments did not always lend themselves to in-depth, anonymous interviews. I felt that, if this research uncovered evidence alluding to a systemic problem of any kind, than these educators would be committed to applying that information in service to their students. Entrepreneurship engenders optimism and a creative mindset that is open to making something of opportunities presented. One potential draw back to entrepreneurship education and the philosophy to which it connects is the tendency to take ownership of failure. There may be an opportunity for all participants in this education to address the systemic nature of prejudice. Using an educational platform to assess honestly the barriers to opportunity that may exist structurally could help students

develop a healthy perspective about those areas of personal development and success for which they, as individuals, are actually responsible.

VI - DISCUSSION

Introduction

I developed this study to illuminate a facet of music entrepreneurship education that seemed underrepresented in the current literature. I adopted a methodology intended to uncover the voices of participants within this education to understand how they experienced the curriculum as students and beyond the classroom. Specifically, I filtered the experience through the lens of gender, namely as self-identified women participating in music entrepreneurship education. My interpretation of the experiences communicated to me through several interviews culminated in the description of several superordinate and subordinate themes for which there appeared to be evidence from multiple participants. These themes correlated to evidence in the literature on the nature of the ways in which gender bias is expressed specifically in the fields of music as a career and entrepreneurship as a means of value creation. The themes also suggest a number of ways in which women and educators of women work to develop positive and empowering experiences that enable them to make meaning of bias and develop positive self-images despite encounters with bias.

Entrepreneurship

The research questions targeted toward educators and administrators primarily concerned their rationales and motivations for developing entrepreneurship as an area of formalized study for their students. The first research question asked how music educators develop entrepreneurship education in selective conservatories and schools of music, and what materials and concepts do educators consider most important for success in music entrepreneurship. The data gathered through the mixed methods approach outlined for this study provide some evidence for evaluating the original research questions. The research began with a focus on the development of entrepreneurship courses, as this field is new and quickly developing (Devlin, 2015; Kim, 2018; Ondracek-Peterson, 2013). Each of the administrators described activities they had undertaken in their own careers prior to becoming contributors to the formalized education of entrepreneurship. They further went on to describe the development of course materials, which ranged from published case studies to the invitation of practitioners in the field to come and share their experiences. As other researchers have found,

> It may not come as a surprise that schools approach arts entrepreneurship education in different ways, if at all. In the past years, an upsurge of arts entrepreneurship education can be noticed, supported by debates about the fundamentals of it. (Schediwy et al., 2018, p. 614)

This lends credence to the idea that this is a field being developed by those for whom entrepreneurship works organically. There remains a question of whether this material suits people with a predisposition to the skills and ways of thinking promoted in the practice of entrepreneurship. Administrators tended to cite practice-based courses and materials. I invited those who had developed projects to share personal experiences in the

field, and participants described engaging in scenarios as developers and administrators. There are books on the subject of music entrepreneurship, but research minimally references these books.

Educators clearly cited specific and tangible skills, such as proficiencies in communication and organization as necessary to flourish in this area. Christine cited her background in organizational management; “I took accounting, I took management and organizational analysis. I took a business structure of the music industry course.” Though she admitted, “Accounting, I have to say, I have not used at all.” She felt the organizational analysis course was the most beneficial because it related to how people develop organizations which can be not only for-profit businesses but also artistic ensembles. Administrators and student participants, however, most frequently suggested that mindset and a way of thinking were the key hallmarks to entrepreneurship success. Emma described, “I also think there is a certain mindset that you do find amongst people who are really into this, and those people are usually much more open minded.” Furthermore, Jenny suggested, even in music education-related endeavors, one needed a “mindset of how to run an organization through empowering students in music education.”

Not all scholars agreed with a traits approach to entrepreneurship and insisted that focusing on traits rather than behaviors is less beneficial in terms of developing entrepreneurship curriculum. “By adopting such an outlook (where entrepreneurship is dependent on the different activities or individual actions), it becomes easier to discover the origins or evolution of entrepreneurial action” (Klofsten, 2000, p. 338). If educators continue to focus on their roles in distinct activities, there may be tangible activities,

including habits of mind, which can describe open-mindedness in terms of specific learnable actions that do not hold space for prejudiced interpretation.

There seemed to be a consensus that this mindset could be taught and further developed in most students if students were encouraged to participate in this education. However, in this study, I did not detail examples of how this mindset is specifically cultivated. When a mindset or set of core beliefs contradicted elements of the education, such as the case in which profit motive seemed at odds with social welfare, there appeared to be a deference toward inherent desirability of the traits entrepreneurship favors. Natalie described this reflection as "my own weaknesses that I get defensive or shut down" when the focus on profit was primary.

The materials referenced by the entrepreneurship educators with whom I spoke seem to have developed with an awareness of the diversity of the student body and importance of representation, as Andrew highlighted, "We're constantly exploring these kinds of questions about how to have equity." That said, educators did acknowledge areas in which representation was lacking, especially in terms of high-level leadership positions and technology, as when Emma referred to the imbalance of women to men at the dean level of administration. She said, "We keep trying to find new people to come in and speak for us, and it's harder to find that representation everywhere. So, when we're looking for deans to come in and be our keynote speakers, there are fewer female deans than there are male." The information available on the websites for the 38 programs reviewed for this research further evidenced this lack of representation.

One area that perhaps necessitates additional attention, as suggested by the evidence in this study, is the development of more assessment tools for the programs in

development and their outcomes for student populations. In this study, I targeted the experience and impact, but there was not a great deal of formative and summative assessment available for review from the administrators. Not all women—or men for that matter—want the pressure of the entrepreneurial life. Most participants agreed that any student can learn the skills of entrepreneurship and develop entrepreneurial thinking, but it is still unclear whether all students want careers that follow this model. The underlying economic realities perhaps necessitate portfolio careers (Ondracek-Peterson, 2013; Schediwy et al., 2018), but the deference again seems weighted toward orienting students to entrepreneurship rather than addressing systemic issues within higher education cost, living wage disparities, and additional social benefit shortfalls in areas such as health care.

Furthermore, with the evidence suggesting entrepreneurship curriculum may be developed through the administrators' experiences and the successful ensembles they studied, there is still insufficient evidence regarding students and alumni, for whom this model fails to provide any positive benefit. Whose experience is privileged in these cases may be predetermined by interest representation in the field and may therefore underrepresent or miss valuable considerations for the kinds of support other students need. A woman administrator, Kathy, recognized the need for wage gap-oriented programming. She was interested in addressing that topic for her students because it had been meaningful to her directly. No single administrator can represent all the potential concerns of each student through direct experience, which is why research-based analysis that consults with students and alumni should accompany program design.

Gender

Bias

Do these materials and concepts trend toward gender bias? The efforts of the administrators reflect a trend toward inclusion, but there does appear to be a need for the active development of additional materials by and for women to advance their representation in the curriculum. That so many entrepreneurship departments appear to be headed by women suggests that this progress may continue. The reliance on majority male-identifying faculty, as evidenced by the information gathered in the survey of N = 38 websites for music entrepreneurship programs or with regard to the case studies Emma referenced, recruiting majority male-identifying writers suggests room for improvement in terms of women's representation as scholars, mentors, researchers, and writers on the topic of music entrepreneurship.

Two areas that emerged as concerning in terms of women's preparedness were facility with technology and women's advancement in general management leadership and departments outside development and educational outreach. Stephan saw evidence of women adapting to technology successfully, but he still felt that "statistically there is absolutely an issue because by and large, you know, men and boys tend to jump on techno stuff quicker." Technology applies not just to social media. Career activities, especially amid the landscape of the COVID-19 pandemic, are heavily dependent on facility with recording, editing, and collaborating across online platforms. Siloed music technology departments appear primarily to teach these skills. Women may not be

coming into programs with familiarity in these areas, and they may not be directly encouraged to take music technology courses. There is significant room for improvement in this field in terms of the representation, mentorship, and encouragement of women to participate and innovate.

The advancement of women in leadership has a broader systemic issue. Even in this study, there was evidence of bias against women in leadership roles through stereotyping and underrepresentation. In entrepreneurship, there generally continues to be a perception that leaders and innovators are unique individuals, typically associated with dominant male-identifying stereotypes. The authors of one study wrote,

> Until recently, leaders have conventionally been thought of as heroic individuals, either "born not made" or alternatively selected then developed. What we are learning now, and what we suggest is the case here, is that there has been an over-emphasis on finding and developing heroic leaders at the expense of gaining a better understanding of how they work in context with others. (Thorpe et al., 2009, p. 202)

One participant also suggested a potential problem that may be even harder to address: the tacit access afforded by informal networking. In other words, if women are not making friendships with men in power in an organization, they may not find themselves promoted within that organization. The women leaders were often creating projects and heading them rather than advancing through promotion. This is a clear sign of the necessity of entrepreneurship education, and it signals that this education does not, or perhaps cannot, go entirely far enough in righting these broad systemic issues.

Additionally, coding that supported the superordinate gender theme emerged in terms of family planning and wage gap issues, which are not exclusive to women working in the field of music. Susan said, "People want to know if you're planning on starting a family and if you're having kids and when that's going to be." Research

suggests that the issue of family planning significantly impacts women, whether they bear children or not, in terms of wage depression, lack of advancement, and being passed over for employment (Leuze & Strauß, 2016).

Representation

Is representation a consideration in developing curriculum? In short, based on the responses of the participants of this study, the answer is yes. Administrators and participants expressed their perceptions that women were consciously included in the invitations extended to speakers and in the groups of entrepreneurship educators in their music programs. Representation and a certain level of advanced leadership may be falling short in the media depictions of entrepreneurs in action. The images featured on a majority of music entrepreneurship websites appeared to reflect more male participants than female. Men were more often depicted presenting and playing instruments. Although there appeared to be a strong sense among the women participating in this study that they had access to opportunity and the agency to act on those opportunities, the hegemony of male-identifying presence in decision-making positions was still a potential source of internalized, limiting belief (Thébaud, 2015).

Wallen et al. (2017) cited this phenomenon in their article on entrepreneurship programs in business school, and the participants of this study widely acknowledged this disparity. However, the participants had no sense of how this might change. The representation of women still seems limited to certain spheres of influence, such as education, certain genres of music, and even certain instruments. Specific studies on representation in imagery have been conducted to assess how male and female participants at a range of ages perceive their potential roles, and such research could be

conducted in this sphere to further draw a correlation between the image of an entrepreneur and how participants view themselves in that role.

Impact

Do efforts toward women-centric inclusion have an impact on the experiences of female-identifying students? Only a count of participation by gender for all programs would truly describe the scope of participation, but the interviewed program staff were clear that women participated in entrepreneurship in numbers equal to men. The underlying question of how women participate is less clear. The class observations indicate that women may ask fewer questions or be less likely to offer examples or ideas in large seminar settings. One participant, Natalie, affirmed that she was more vocal in her classes in which more women were present:

> I am definitely the class clown in the class and that's because I think because it's mostly women and I wouldn't be the class clown if I were a man and I wouldn't probably be as confident or looked up to or people wouldn't stop what they're doing to listen to me.

The women who participated in this study generally spoke highly of their experiences in entrepreneurship education. The sense of empowerment they experienced in course work and with the support of mentors gives me the impression that this education and especially the educators who work in the field served as positive forces in their educational history.

Not one participant spoke of the entrepreneurship or career development faculty and staff negatively and certainly not in terms of gender discrimination. However, even though participants felt confident and well prepared because they had this education, they were still confronted with disempowering experiences of gender bias. Experiences ranged from comments on appearance and clothing to outright dismissal from work roles. These

experiences might eventually serve to erode confidence and alter the behavior of participants (Gander, 2019; Phares et al., 2004; Verniers & Vala, 2018). This speaks strongly to the issue of the challenge posed by the larger culture, for which educators are preparing women students.

In terms of whether this type of education has led to greater numbers of women feeling prepared for careers, the answer suggested by the evidence is likely yes. There is no question that the responses from the participants about entrepreneurship was generally positive. Participants frequently cited examples of the need for this education, and those who had entered the work force pointed to the areas in which they felt this education had well prepared them. There were instances in the experiences of several participants that clearly demonstrated that opportunity in the career field was not always available to them because of gender perceptions on the part of those holding access to those opportunities.

Anne said of her own female teacher, “I think my own teacher can sometimes be very… I think she’s quite hard on her female singers.” This experience and others shared by participants clearly indicate the extent to which people in positions of power can single out women. This is especially concerning as one of the remedies undertaken in music performance is the blind audition (Phelps, 2010). The existence of this type of audition belies the inherent gender bias in the industry. The sheer focus that the participants in this study had on appearance and attire suggests that these biases are prevalent in career development activities not currently governed by a blind and, therefore, more equitable process.

Each participant individually conceptualized success in differing ways. One participant, Eva, summed up her awareness of the inequality present in life and the

persistence to pursue the development of her artistic goals and ideas continuously. She described the necessity of belief "in being able to do what you want and find a way to do it, but you have to know that until something radical changes you will be on unequal footing." Another participant was able to articulate success differently when she participated in the final reflection of the interview process. Sophie said,

> With distance between me and my performing degrees, I also feel even less of a need to prove my worth as a person through my abilities as a performer. Especially with the upheaval and hurt I have observed as a result of COVID-19, continued racism in people, institutions, and systems, and the political turmoil happening in 2020, I now think it is much less likely that I will choose to pivot toward a heavier emphasis on being a performer.

Thus, success may be a key data point for long-term studies in which researchers evaluate how self-reflection and time affect participants' views. Success appears to be dependent on having the freedom to self-assess goals and values and then feel empowered to pursue those goals. Therefore, success is likely dependent on the perception of freedom to choose that women experience in their careers. The most frequent negative experiences correlated with women finding their motives questioned, their career choices questioned, and their ideas dismissed.

Participation was a key question of this study. To answer "to what extent are female Western art musicians participating in entrepreneurial activities," I sought the input of the administrators, student and alumni participants, direct observation, and the quantitative tally of information available on the website of programs. All the evidence collected for this study show that women do participate in music entrepreneurship programs—whether grant programs in school or project development post-graduation. Women even appear to participate in leadership roles within entrepreneurship education

as a field. The observations, however, suggest that they may attend or actively participate in classes and seminars somewhat less frequently than their male-identifying counterparts do. Participants described reticence to speak up in classes, which may contribute to a culture of exclusion despite being physically present (Wallen et al., 2017).

Creating additional spaces for women to participate appears to be a worthwhile step for departments developing entrepreneurship resources. Eva cited her entrepreneurship department:

> I definitely had the idea that it was a strong woman movement. [I saw] women going out there and deciding "we're going to do this." Maybe there's not a set position for this, but we're going to put [in] the extra time. It was a very dedicated set of people that I ended up meeting, and I didn't meet as many men who were interested in that. That was noticeable.

Having a centralized office for students to speak one-on-one with advisors, rather than holding only group participation events, may empower women to speak through their ideas or ask questions more comfortably (Lockwood, 2006).

Entrepreneurship has primarily developed to provide preparedness for real-world careers (Klofsten, 2000). The research question that focused on this education goal was "to what extent has the emergence of entrepreneurship education contributed to greater numbers of women students feeling prepared for careers and demonstrating entrepreneurial skills once they reach the professional setting." An answer to this question was not fully realized in the course of this study, but the interview data generated through follow-up interviews demonstrated the key to developing a better picture of how well women feel they were prepared for their careers. It was striking to speak with students on the verge of their entrepreneurship program graduations who described feeling fortunate not to have encountered experiences of gender bias, but they

then related significant negative experiences that transpired between interviews following their entry into professional settings. It is in watching the development of a participant's career that the perspective on preparedness comes into sharper focus. Participants in this study were not necessarily prepared for encounters with gender bias, but they did often demonstrate resilience and persistence despite these encounters.

The modest data collected following the economic downturn precipitated by the COVID-19 pandemic alludes to another way in which entrepreneurship prepared students for success. Of the five interviews I conducted following the onset of the pandemic, all five felt they were navigating the changes reasonably well. Not one of them had a career that was entirely dependent on third-party performance opportunities. This research illuminates the thoughts and feelings of some women from the field of music education, but it does not sufficiently present data on male-identifying feelings about music entrepreneurship education for the purpose of comparison. Challenging career prospects, interpersonal work relationships, and the pressures of gender conformity may all be issues that impact male-identifying students as well. Feminist critical theory is primarily concerned with dynamics of power, and the perspectives of men are ultimately necessary for the exploration of gender dynamics in culture.

Assessment

The research presented here attempts to assess the field of music entrepreneurship education. The administrators of these programs did appear to be working on additional research, primarily in the form of case studies, to develop more insight into the field.

I found little evidence of the perception among my sample that the education on the topic of music entrepreneurship in particular trends toward gender bias more than society in general. In all but one instance, participants did not include any mention of gender or experiences with gender bias during the section of the interview in which they described their experiences with entrepreneurship education. The observational data suggested there might be less participation among women in entrepreneurship classes, and participant comments on in-class behavior and communication supported the impression that women speak less when in a group that includes men. There was no evidence that this was exclusive to entrepreneurship education.

While participants did not always express experiences primarily as the result of gender bias, and in many cases speculated whether what they perceived was gender impacted or not, evidence from the literature and additional evidence from this study strongly suggest that there is still gender bias in education and the professional world. Brooks et al. (2014) provided qualitative evidence that indicated appearance played a significant role in how potential financial supporters perceived entrepreneurs. The continuity with which the interviewees referenced dress and appearance suggests that these may be time consuming and emotionally burdensome concerns among women in a professional setting. The issue for women also appears to be one that is multifaceted because others interpret appearance as conveying a range of assumed traits, such as equating cuteness with immaturity, casual dress with a lack of professionalism, and professional dress with overt sexuality and sexual availability.

Almost every student/alumni participant by the second interview could relate an experience that they characterized as relating to gender bias. I typically had to solicit

these experiences through direct questioning once I conducted the formal questions of the interview protocol. This suggests to me that entrepreneurship education, especially where it addresses issues of women's experiences in the professional arena, has the opportunity to support women students in professional development in a truly powerful way.

Several participants referenced sex typing, which appears to equate with instruments even as it applies to entrepreneurship in those areas (Abeles, 2009). Entrepreneurship education may provide an advantage to students who are pursuing sex-typed instruments or genres outside their identified gender, as this invites the opportunity to form projects directed toward promoting these groups within these instrument and genre areas. Andrew cited the example of jazz, and women in jazz initiatives might be a concentrated way for women in jazz to focus their entrepreneurial efforts. As cited previously in the literature, other roles are also sex typed and therefore set up to occupy the disadvantaged side of binary assessment. The roles include submissiveness and family-oriented labor, which I frequently addressed within the topic of gender bias in this study (Lorber, 1994). Women will likely continue to face barriers to advanced leadership positions if sex typing tends toward valuing submissiveness as a feminine trait. The emergence of these stereotypes in this study support the findings of Haines et al. (2016), who wrote that the roles of women appeared to become even more fixed over time.

Developing an entrepreneurial "mindset" was frequently cited as an overarching theme to the purpose of this education. Many participants appeared to hold positive views when thinking about opportunities and possibilities in the field of music. There were some signs that this mindset was not always met with an open field. Eva cited the lack of financial support for many hardworking musicians during the COVID-19 pandemic.

Natalie described a weakness on her part when she struggled to think in profit terms, as her passion was social justice. Even those women who perceived a financial disadvantage to focusing their efforts in education alluded to financial imbalance in the system, despite the optimism developed in the entrepreneurship programs. There is still some evidence that entrepreneurship in general puts the onus on the individual to succeed without adequately addressing imbalances in the economic system at large. The responses in this study largely reflected the development of resiliency despite these disadvantages, but a long-term study may highlight difficulties as participants approach parenthood, unexpected career transitions, and even retirement.

Sample

The recruitment for any study that seeks to understand how individuals experience broad social phenomena is a distinct limiting factor in whose voices researchers present for review. As evidenced by the gender imbalance of survey respondents in the Dutch music school study, it is possible that the participants of this study possessed a level of independence and confidence that enabled them to participate openly in such a reflective study (Schediwy et al., 2018). The purpose of a study that recruits only one gender is to control for the potential differences in socialization that may predispose an individual to feeling like his or her opinion is valuable to researchers. The participants who were less well versed in entrepreneurship education questioned whether they were really worth interviewing; thus, it is clear that this study does not sufficiently reflect the input of students uninterested in or unable to access this education. There are no doubts that students whose voices remain hidden from the view of

researchers and the field of music entrepreneurship education will likely have a hard time adequately serving this population, unless studies are devised to reach them.

The questions generated by the problem statement allowed me to develop further the language of the study based on what the women who participated in the study had to say themselves. This approach resulted in the emergence multiple areas of potential research, as outlined in Chapter 5. Furthermore, it provided an opportunity for participants to guide the interviews' focus, which resulted in the expression of numerous positive experiences with entrepreneurship, despite my orientation as a researcher toward the potential problem of gender bias (Hackmann, 2002). The primary research question I attempted to clarify in this study was how female-identifying music students experience music entrepreneurship education within major programs. While this question had as many answers as participants, the goal was to highlight the voices of these students in particular and to assess whether there was any commonality of the experiences of students who identify in this gender group.

This study examined whether the material taught in music entrepreneurship courses can be characterized as possessing stereotypes for activities or desirable traits that can be categorized as stereotypically masculine or feminine. I looked into whether female-identifying music students internalized bias, thus limiting their own participation for feelings of inadequacy or lack of fit. Among the participants, there appeared to be less evidence of internalized biased emerging as self-limitation, but this finding may be different among groups of students who felt less encouraged by this style of education and whom this study did not reach.

VII – SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

Summary

The impetus for this research stemmed from my many years as a career advisor for students at the highest levels of music performance education. I found the role of listening to students and talking through their concerns, ideas, goals, and questions about their future careers to be incredibly enlightening and rewarding work. I also found the subtle evidence that women participated and advanced their ideas less than their male-identifying peers did to be concerning, and I decided to focus the energy of this work specifically on the experiences of some women students.

The literature in the field of entrepreneurship, critical gender theory, and women in the workplace provided myriad examples of the bias that I felt, experienced, and witnessed in my own career. However, I aimed to develop a study design to seek input from participants directly, to mitigate my own assumptions as a researcher. For this reason, rather than conduct a survey with questions based in my language of experience or experimental research of an intervention determined by me, I utilized a semistructured interview protocol advocated in ethnographic research meant to elicit the language of the participants' perceptions. The value of this research is that it can inform the language and interventions of the other types of research mentioned above.

To recruit a range of participants, while also seeking enough similarity of experience to draw cross case analyses, I identified three different sample institutions of

music performance education. These institutions matched each other in terms of the level of achievement among alumni and their rank among institutions of their respective kind in the field of music. I used the process of snowball sampling, which lead me to participants through my connections with acquaintances in the field of music entrepreneurship.

Over the course of a little over one year, I had the opportunity to speak with several participants who held three primary roles: administrator of a music entrepreneurship program, graduate- or doctoral-level student, or alumna of one of the sample institutions. For three of the participants, their role changed from student to alumna during the course of the study, and one participant served an administrative role while also finishing a doctoral program. I interviewed each administrator once, but I contacted students and alumnae for second interviews. All but one of the participants engaged in the follow-up process of members checking their interviews. The administrators shared with me their interests in the field and their enthusiasm for their work with students. Student participants discussed their experiences and projected ahead to what they thought their futures might look like. Alumni related their transitions into the professional world and the experiences that met or failed to meet the hopes they had developed during their years in school.

I used the rich interview material to construct a portrait of each participant, highlighting the portions of the interviews that described experiences relative to the study's research questions. I further analyzed the interview data using interpretive phenomenological analysis, through which my role as an interpreter of the experiences conveyed to me and the ways in which participants shared these experiences became

more pronounced. A number of superordinate and subordinate themes emerged across several participant interviews, which I grouped and interpreted to draw connections among the data.

I also set out to collect additional quantitative data to support an analysis of the level of participation of women and men in music entrepreneurship programs. I assessed 38 program websites for the number of men and women in leadership roles, on the general faculty, and in the use of imagery for the websites' landing pages. I was also able to gather data from five competitions that published information about the winners of prize money for entrepreneurial ideas.

The data supported the idea that women do participate in music entrepreneurship education, sometimes as much or more than their male-identifying counterparts depending on the program, but there were areas in education leadership in which women were lacking. The imagery of gender was also an area of concern. The majority of music entrepreneurship sites more often selected images of men to serve as the action shot for the main landing pages. For one of the institutions selected for the interviews in this study, it featured no women in any image on the landing or several subpages for the program, despite the stated commitment of the program leaders to promote inclusion and representation.

Although a number of the experiences related by the participants from women administrators to women students confirmed my bias, the range of positive experiences the participants shared surprised me. The participants tended to reflect positively on their own agency in their careers. Participants described gender bias primarily in terms of individual interactions in which people, often in positions of power, targeted the

participants with derogatory comments. A few participants cited systemic encounters in the form of wage disparities and opportunity imbalances. This was especially marked in areas such as opera, where participants perceived male-identifying colleagues as having more value and given an easier time because of fewer numbers, and educational outreach, where stereotypes served to devalue the work of people in this sector.

I constructed the research questions in such a way as to be successfully, though partially, answered by this work. The narrow scope of the sample provides a template for gathering additional rich, detailed information from participants in music education, while leaving the field of additional research open.

Conclusions: Revisiting the Research Questions

I designed the study to open the field of entrepreneurship education to further assessment by bringing in the language of the educators' experiences and students from within the field. The study was largely successful in developing sufficient evidence to support answers to the research questions, though the results successfully highlighted many areas of additional research.

How are music educators developing entrepreneurship education in selective conservatories and schools of music? Music educators seem to rely primarily on individual first-hand experience with entrepreneurial activities or collecting these experiences from others and codifying them into instructional modes to convey to their students. This is not uncommon for the field of entrepreneurship education at large because it is an experiential field (Klofsten, 2000; Schediwy et al., 2018). This may be a topic for additional faculty-specific research. Particularly, how faculty are training,

communicating, collaborating, and engaging in ongoing career development in this field may yield interesting avenues for progress in the field. Because music entrepreneurship education is an emerging field in its own right, there may be opportunities for musician educators to enter this as a formalized field of focus.

What materials and concepts are these educators considering most important for success in music entrepreneurship? Identifying successful entrepreneurship examples already existing the field of music and inviting them to participate in lecture- or activity-based learning activities appears to be a key form of educational content development. The concepts deemed especially important for success in music entrepreneurship seem to relate to the development of an open mindset able to survey one's opportunity and relationship environment and make connections that will facilitate the achievement of career goals.

Do these materials and concepts trend toward gender bias? Of themselves, there is nothing to suggest gender bias in the nature of this style of content development or the concept of open-mindedness. There was evidence to suggest that educators actively looked for input from women content providers and that women students appeared to be comfortable with working on the trait of open-mindedness. However, there was some evidence that women did not always contribute in the same number as men did in terms of written materials. Furthermore, the development of open-mindedness did not address the differences students might experience in terms of their opportunities and relationship environments because of cultural expectations based on gender.

Is representation of female musicians and music entrepreneurs a consideration in developing curriculum? Among the administrators interviewed, representation of women

was certainly a consideration of their curriculum development. The lack of representation of women in some areas, however, limited the degree to which educators had role models and examples to include. This was especially true in the area of higher administration in education and organizations, as well as in areas dealing with technology (Gander, 2019; Lehman et al., 2016; Sax et al., 2017).

Does this have an impact on female-identifying students' experiences? Some participants cited the strong presence of women in their entrepreneurship programs as highly encouraging and a key element to their confidence in pursuing these activities. Evidence suggests that informal modes of learning may offset the assertiveness gap cited among women in male-dominated fields (Lockwood, 2006; Sharafizad, 2018).

To what extent are female-identifying Western art musicians participating in entrepreneurial activities? The evidence from this study suggests that women participate in entrepreneurial activities and receive support from their institutions to do so, though there may still be a lack of participation within the area of technology-dependent activities. Additional longitudinal studies may be beneficial in assessing the degree to which women pursue entrepreneurial activities beyond the classroom. The impact of bias regarding women's roles in family planning may intersect with women's work in this field, as it does in others (Cools et al., 2017; Thébaud, 2015; Verniers, & Vala, 2018)

How do female-identifying music students experience music entrepreneurship education within major programs? The answer to this question is as varied as the participants are, but I designed it to be open-ended and to provide for the collection of a range of experiences. There were several areas of triangulation among the experiences of women in the programs selected for review, and with regard to this education

specifically, the experiences were mostly positive and affirming of the participants' talent, creativity, and potential to develop satisfying and meaningful careers. Interestingly, the women interviewed who had not participated as much in the entrepreneurship education at their institutions demonstrated many of the same traits, thought they developed these individually through personal experience. The responses support findings of women's tendencies to invest private effort even in areas where public assertiveness may not be as evident (Wallen et al., 2017)

Has the emergence of entrepreneurship education contributed to greater numbers of women students feeling prepared for careers and demonstrating entrepreneurial skills after reaching the professional setting? Based on the responses of the participants who had expressed the sense that these programs were beneficial, it is likely that participation in these programs prepares women students to feel equipped for their careers, especially when women are specifically encouraged and mentored. However, women did not seem well prepared for their encounters with gender bias in the workplace, though many of the participants demonstrated resilience after the fact. Additional awareness and systems of support to confront issues of systemic discrimination may help women further (Verniers & Vala, 2018).

How do these students conceptualize success as a result? Conceptions of success were varied and, in some cases, evolved over time as participants were able to continue to reflect on the trajectories of their careers (Arruda, 2016). Success may be hard to define, but the process of reflection and the opportunity to define one's own success seemed to be the key finding on this question from this study. Success did intersect with conflict

when women reflected on choices of family building, and this is a key way in which gender emerged as a problematic issue within this research.

Additional Conclusions

Throughout this study, I highlight numerous areas for potential research, which I hope will find examination through future studies. The administrators who participated in this research expressed interest in the study and in the results. Their commitment to understanding their students and how better to serve them was evident in their comments during their interviews. In addition to exploring areas of potential bias or failure of inclusivity, there is the potential to highlight many additional successes. Most importantly, identifying methods of instruction that succeed in imparting the beneficial aspects of this education is an important aim for curriculum development. More students contributing to the body of knowledge upon which the curriculum is based may support this goal.

Speaking to students is a critical element of developing student-centered learning. Reimagining the entrepreneurship classroom invites educators in this field to examine critically the social and economic premise on which entrepreneurship is based. The concept of entrepreneurship promises agency and freedom to create financial value, but entrepreneurs exist within an unequal society (Bourdieu, 1993; Davies & Bansel, 2007; Harvey, 2007). Participants saw artistic value as an intrinsic thing, having an important place in society even when society did not adequately value it. This contradiction between trying to accomplish an artistic goal to make a successful living in American capitalist society is a challenge that has emotional ramifications for many musicians at all career stages.

Only one of the three programs from the sample institutions for this study offered ongoing specific programming for women in entrepreneurship. As a deep examination of the construct of gender reveals, even dividing our students into men and women may not be sufficient to address the ways in which students identify. The barriers that currently exist in a field that people identifying as White males dominate impact students along the gender identity spectrum. Artistic value creation should exist for and, even better, to center those identities in artistic expression among all musicians and all audiences regardless of gender identity. Entrepreneurship practices, such as branding, identity, and communications, apply specifically to expressing art that relates to gender, highlighting women composers is a common opportunity to do so. However, these practices fall short of addressing systemic assumptions that impose barriers on people who fall outside the dominant hegemony.

Every woman participant in the study, including the women program administrators and professors in the field, related at least one negative experience that they felt strongly correlated to their gender. The emotional impact of gender-related bias was tangible in these interviews. Participants frequently expressed a determination to continue to pursue their goals of artistic production or advancement within the administrative roles they had chosen, but it was clear that they felt their careers had experienced limitations from gender. One might argue that these experiences would provide them rich material to make them stronger or better artists, but I saw opportunities denied these women. If the experiences are so commonplace, the impact is exponential for the majority of half the population. It was especially striking to speak with the students or recent graduates, such as Paula and Natalie who, at the initial interview, felt

that they had experienced no truly negative interactions as a function of gender in their academic lives. The follow-up interviews served a crucial function, especially with the participants because each recounted harrowing instances of gender bias that they had experienced in the time between the interviews.

One area of intersectionality that emerged during the course of interviews, for which there was not sufficient time or focus to research more in-depth, was the area of mental health. Two participants directly cited mental health as a challenge that they treated but with which they still lived. This work explored themes of emotion, but the stigma surrounding issues of mental health for all students, as well as perhaps a lack of formal training in psychology, make this a little explored area in music education. Work has been undertaken to explore performance anxiety, but the impact of anxiety disorders and the extent to which this undermines students' healthy futures may be a place for future researchers to explore further, especially in light of the emotional toll of the COVID-19 pandemic.

I suggest using the tools of entrepreneurship and divorcing them from neoliberal capitalist practice; introducing critical and organizational theory from social justice movements; and including critical race and gender theory courses in the Western art music classroom, so that students have more than an economic model guiding their efforts to reimagine Western art music for future audiences. This study may be incomplete, in that it has not surveyed music programs that may have these courses. Entrepreneurship programs may encourage students to develop organizations with a social justice mission but should not neglect input from these fields of study.

This study provides a picture of the function of entrepreneurship education in the participants' lives. It seems evident that there are myriad areas of interest to merit further study. In this study, I did not propose a specific intervention by which to test the impact of mentorship or develop courses on dealing with discrimination. I highlighted the deeply personal experience that women face in the workplace, even when they are encouraged, supported, well educated, and hired into roles of importance. The evidence gathered in this snapshot suggests that, while there are good intentions on the part of educators and enthusiasm for the field on the part of students, more work is necessary to innovate and adapt the curriculum to lead in the areas of antidiscrimination and equality. I still have reservations about the economic premise on which entrepreneurship is based.

The Right Concept?

Our current economic field concentrates wealth and opportunity in staggeringly inequitable ways (Bourdieu, 1993), and women still suffer from a disparity of social capital by virtue of the male-identifying hegemony in the culture of work. Entrepreneurship as a philosophy can belie the truth of that inequity in a myth of individual agency. Still, the skills so frequently discussed in this research are interwoven with ideals of intrinsic artistic value, community building, communication, and access. If additional research continues to uncover the ways in which music entrepreneurship education bolsters entrenched hegemonies, it is my hope that educators will search for alternative ways of inspiring artists to create, organize, and agitate for the success and prosperity of all. The imposition of limiting beliefs based on stereotypes, which may become internalized, deny all of us the opportunity to share in the promise of everyone's potential. Perhaps, there is better language or a different term than entrepreneurship or

even leadership to enable educators and participants to imagine a different model of creativity and labor.

A study of this kind cannot include interviews with everyone, and each participant in the area of music entrepreneurship education and even those who did not participate have important experiences to share. The lens with which I developed the questions highlights areas of research from this new educational field in the arts.

Revisiting the Purpose

I recently came across a cartoon that showed side-by-side images of a man at work and a woman at work. The illustrator changed a phrase describing the man as "assertive" to "aggressive" over the woman's image. Qualitative studies have the potential to contribute to an area of research by personalizing generalized issues. Issues of gender bias seem collectively acknowledged in the public discourse, but the stories of individuals may allow others to relate and reflect more deeply.

The evidence from these interviews suggests that women may not seek to characterize themselves as marginalized by default. Only one participant addressed a matter of gender inequality or bias before I asked about the topic. After I asked, many participants addressed specific incidents of bias. In three of the follow-up interviews, participants had new incidents to relate. The evidence from these interviews indicate that gender bias, though experienced by several participants, was not foremost in their experiences of entrepreneurship education.

Recommendations

Women do appear to face discrimination in the workplace. This may be overt or subtle; it may come from men or women; and it may focus on appearance or attitude. Despite these experiences, the women in this study demonstrated perseverance and resilience. In the study, I did not control for which life experiences may have helped them develop these traits, nor did I exclude the role of innate personality traits. Nevertheless, many times participants described support from family at an early age, strong peer group relationships, and in several cases, the support and inspiration of the people and programming of entrepreneurship departments in graduate school.

My recommendations for the practice of addressing patterns of gender bias in music entrepreneurship education include the following.

- Speak to gender-related bias as a real phenomenon that many will ultimately face. Affirm the nature of gender bias as a power dynamic, not the fault of the people in the disempowered position and not something for which simply cultivating a creative mindset can necessarily protect one. Community, honesty, and support are important tools for navigating traumatic experiences, to which experiences of gender-based discrimination or abuse amount.
- Examine the roles of reflection, resilience, and perseverance in the development of music entrepreneurship curricula. I perceived these qualities in the participants that seemed to have a close relationship to the positive experiences and emotions they expressed. Innovation and creativity may be buzzwords for career success, but students should be supported with affirming versions of success, which may

include examples of well-rounded careers that are not performance heavy or financially well compensated.

- Actively decouple gender for the expected roles any student should take. This will likely take a conscious examination of the language used to describe certain roles and even the imagery used in promotional materials, which may present a gendered depiction of participants in specific activities.
- Specifically encourage or even require women to take music technology courses. Hire qualified women to teach music technology and seek out women speakers and writers on the topic of technology in the arts. This is an important companion subject to music entrepreneurship and an area in which women appear to remain at a disadvantage.

My recommendations for future research include the following:

- seek out the experiences of people who represent a more diverse range of experiences and intersections among facets of identity, especially those for which there is a historic pattern of discrimination;
- include more participants for whom entrepreneurship education was not appealing or successful;
- continue the long-range experience assessments of alumni who may now be entering the first full decade or more beyond the initial development of these programs; and
- seek out and examine other programs that may be offering different styles of career development education than the model presented here.

Closing

To be entrusted with the words of others is an awesome responsibility. My role as researcher was to ask faithfully about and share the personal experiences of the participants. I was deeply moved by their willingness to share difficult experiences as well as positive aspirations. Each participant understood that I would contribute my own analysis of their experiences, with this research, I contributed to the greater understanding of this field of education and how administrators and students intersect with it in and out of the classroom.

Education often seems driven by formulas—finding the pattern of education that will succeed for the maximum number of students to set them on paths to success. Taking the time to talk to individual students may seem like an inefficient method of assessment to orient curriculum better, but for me, it is the most important means of developing better education. Students should have a voice in guiding the direction of their education.

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Appendix A

Informed Consent

Protocol Title: Equal opportunity? Female experiences in music entrepreneurship education

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INTRODUCTION

You are being invited to participate in this research study called "Equal Opportunity? Female experiences in music entrepreneurship education." You may qualify to take part in this research study because you are currently enrolled in a graduate music program that offers music entrepreneurship education. Approximately nine to 15 people will participate in this study, and it will take about 2–3 hours of your time to complete.

WHY IS THIS STUDY BEING DONE?

This study is being done to understand better the experience of female students in music entrepreneurship courses.

WHAT WILL I BE ASKED TO DO IF I AGREE TO TAKE PART IN THIS STUDY?

If you decide to participate, the principal investigator or research assistant(s) w ill interview you (either face-to-face at a mutually agreeable location, Skype, or Zoom).

During the interview, you will be asked to discuss your educational experience in entrepreneurship at your current and any previous music education institutions. We will invite you to participate in a follow-up interview.

Each individual interview will be audio-recorded. I will verbally alert you when the audio recording has begun or stopped. After the audio recording is written down (transcribed), we will delete the audio recording. If you do not wish to be audio-recorded, we will take notes during the interview. You will be given a pseudonym to keep your identity confidential.

WHAT POSSIBLE RISKS OR DISCOMFORTS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

This is a minimal risk study, which means the harms or discomforts that you may experience are no greater than you would ordinarily encounter in daily life while taking routine physical or psychological examinations or tests. However, there are some risks to consider. You might feel embarrassed to discuss problems that you experienced in graduate school. However, you do not have to answer any questions or divulge anything about which you do not want to talk. You can stop participating in the study at any time without penalty.

The principal investigator is taking precautions to keep your information, including the institution you attend, confidential and to prevent anyone from discovering or guessing

your identity, such as using a pseudonym instead of your name and keeping all information on a password-protected computer and locked in a file drawer.

WHAT POSSIBLE BENEFITS CAN I EXPECT FROM TAKING PART IN THIS STUDY?

There is no direct benefit to you for participating in this study. Participation may benefit the field of higher education in music.

WILL I BE PAID FOR BEING IN THIS STUDY?

You will not be paid to participate.

WHEN IS THE STUDY OVER? CAN I LEAVE THE STUDY BEFORE IT ENDS?

The study is over when you have completed the follow-up interview. You can stop participating in the study at any time without penalty.

PROTECTION OF YOUR CONFIDENTIALITY

The investigator will keep all written materials locked in a desk drawer in a locked office. Any electronic or digital information (including audio recordings) will be stored on a computer that is password protected. What is on the audio recording will be written down, and the audio recording will then be destroyed. There will be no record matching your real name with your pseudonym.

For quality assurance, the study team, the study sponsor (grant agency), and/or members of the Teachers College Institutional Review Board (IRB) may review the data collected from you as part of this study. Otherwise, all information obtained from your participation in this study will be held strictly confidential and will be disclosed only with your permission or as required by U.S. or state law.

HOW WILL THE RESULTS BE USED?

The results of this study will be published in a dissertation as a part of the doctoral requirements for the degree of Ed.D. and may be published in journals and presented at academic conferences. Your identity and the identity of the institution you attend will be removed from any data you provide before publication or use for educational purposes.

CONSENT FOR AUDIO RECORDING

Audio recording is part of this research study. You can choose whether to give permission to be recorded. If you decide that you do not wish to be recorded, you will still be able to participate in this study.

_____I give my consent to be recorded.

_____Signature

_____I do not consent to be recorded.

_____Signature

WHO MAY VIEW MY PARTICIPATION IN THIS STUDY?

___I consent to allow audio-recorded materials viewed at an educational setting or at a conference outside of Teachers College.

_____Signature

___I do not consent to allow audio-recorded materials viewed outside of Teachers College Columbia University

_____ Signature

WHO CAN ANSWER MY QUESTIONS ABOUT THIS STUDY?

If you have any questions about taking part in this research study, you should contact the principal investigator, Katherine M. Sadler, at 646-326-5075 or kmh2209@tc.columbia.edu.

If you have questions or concerns about your rights as a research subject, you should contact the Institutional Review Board (IRB; the human research ethics committee) at 212-678-4105 or email IRB@tc.edu. Alternatively, you can write to the IRB at Teachers College, Columbia University, 525 W. 120th Street, New York, NY 1002. The IRB is the committee that oversees human research protection for Teachers College, Columbia University.

PARTICIPANT'S RIGHTS

- I have read and discussed the informed consent with the researcher. I had ample opportunity to ask questions about the purposes, procedures, risks, and benefits regarding this research study.
- I understand that my participation is voluntary. I may refuse to participate or withdraw participation at any time without penalty.
- The researcher may withdraw me from the research at his or her professional discretion.
- If, during the course of the study, significant new information that has been developed becomes available that may relate to my willingness to continue my participation, the investigator will provide this information to me.
- Any information derived from the research study that personally identifies me will not be voluntarily released or disclosed without my separate consent, except as specifically required by law.
- Identifiers may be removed from the data. De-identifiable data may be used for future research studies.
- I received a copy of the Informed Consent document.

My signature means that I agree to participate in this study.

Print name: _____ Date:

_____

Signature: _____

Appendix B

Interview Protocol for Students and Alumni: First Interview

Research Question	Interview Question
3. How do female music students experience music entrepreneurship education within major programs?	Background - Can you tell me about your background as a musician? - Can you describe your experience in music education from high school onward? - What motivated you to pursue music at the graduate level?
4. To what extent has the emergence of entrepreneurship education contributed to greater numbers of women students feeling prepared for careers and demonstrating those skills once they reach the professional setting?	Entrepreneurship Experience and Definitions - Entrepreneurship can have a number of definitions. Can you describe what the word means to you? - How does the word entrepreneurship relate to music for you? - What entrepreneurship education resources have you used while here (while you were) at your institution? - What motivated you to access these classes/seminars/degree programs? - Did you have any entrepreneurship-related experiences as an undergraduate? - Have you experienced what you would consider entrepreneurship in music outside of school?

	- Do you have role models or mentors? Can you tell me about experiences with those people?
4.1 How do these students conceptualize success as a result?	Future Career - Can you describe how you envision your future career? - Do you foresee any limitations to achieving your career goals? - What would career success mean to you?

Interview Protocol for Students and Alumni: Second Interview

3. How do female music students experience music entrepreneurship education within major programs?	- How have you experienced attire as a consideration in your educational and professional life? - How has the topic of family planning impacted you?

Appendix C

Interview Protocol for Educators: First Interview

Research Question	Interview Question
1. How are music educators developing entrepreneurship education in selective conservatories and schools of music?	Background - What is your position at your institution? - How did you enter the field of career development or entrepreneurship in music? Entrepreneurship Experience and Definitions - Entrepreneurship can have a number of definitions. Can you describe what the word means to you? - How does the word entrepreneurship relate to music for you?
1.1 What materials and concepts are these educators consider most important for success in music entrepreneurship?	Curriculum Development - What entrepreneurship-related courses, programs, or activities does your institution offer? - Can you describe how the entrepreneurship courses or programs were developed?

2. Is representation of female musicians and music entrepreneurs a consideration in developing curriculum? 2.2 Does this have an impact on the experiences of female students?	Representation of Women - To what extent do your course materials include women in music entrepreneurship? - Can you describe how female students participate in these programs? Can you provide examples? - Is there anything you would change about the current curriculum of your program? - How well do you think female students in particular are prepared for careers? Do you think they face any unique challenges? Can you describe any specifics? - Is there anything you would like to add?